TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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KATHERINE ROBER.

DODSON.

The subtlest of art is the kind that is his—
  The sort to portray many men—
To picture the truest of character types,
  With laughter or tears, now and then;
To show us the old or to show us the young,
  To paint in most delicate hues
The varying colors humanity daubs,
  From gayest of reds to the blues.

A satirical sense, a knowledge of men,
  A view sympathetic and wide—
Who'll say that this player has not all of these,
  With keenest of wit, on the side?
And who that has heard him extolling, forsooth,
  The Light Brigade's magical name,
Or how William Adams grim Waterloo won,
  Will e'er be forgetting the same?

THE MATINEE GIRL.

Up at the new Victoria, where they should have an allegorical curtain representing Oscar Hammerstein arising from the sea of trouble, Ada Lewis is giving another bit of very clever acting in her opium yawning seance.

Not a dainty nor inspiring subject, to be sure, but the genuine sort of stage art where the personality of the actor is lost completely in the character portrayed.

Miss Lewis is almost repulsively real in this, and it isn't a bit pretty. Just because this girl made her first hit as a tough, I suppose she will have to go on in that line to the end of the chapter.

But there is little doubt that she has the ability to do clever character work in many other lines, and there is a crying need for such work from the younger women of the stage.

Miss Lewis seems to be cast in parts where she has some special act, and then drops the part and looks pretty. I'd like to see her in some role where she would let us lose the idea that she was just showing us a lightning change from a tough girl to a high-born lady.

That's all very good in its way for nine or ten years, but then the capricious public wants a change. I hope Playwright Hammerstein will sit down before breakfast one of these fine mornings and dash off something of the sort I mean.

If he does, he will wake up some day and find Ada Lewis famous. But that tough girl specialty is getting cheesy.

And talking of cheese, the Rogers Brothers have a few jokes that the original serpent used to beguile Eve with when he dropped in of an afternoon.

The night I was there several members of the new Cyanide of Mercury Club occupied a box near the stage, and it was painful to see their fresh young faces contort when those doddering old jests were flung over the footlights like a bone to a dog.

I hate to roast people, but, as I looked upon the performance that night, I got an impression that there must be a lot of different Rogers Brothers in the theatrical world, because the last time I had seen them they were good. Now they seem to try to make up as German comedians and look pretty at the same time. That's always a mistake. It is impossible to make up as a goat and let your fatal beauty shine through the grease paint. It won't do.

Perhaps there is a whole family of Rogers Brothers or Ringer Brothers, just as there are never-failing supplies of Little Jacobs Brothers and Seven Sutherland Sisters. Such things have been known to happen.

Georgia Caine gives an imitation of Vesta Tilley's Johnnie, but makes the mistake of standing with her feet planted about a yard apart. Nearly every male impersonator does this with an idea that it is a thoroughly manny touch. But Vesta Tilley didn't do it, and Miss Caine, who has modeled her act so closely after the clever Englishwoman's impersonation, can follow her in this also to advantage.

She wears a suit of clothes that is a dandy. I should like to know the tailor who makes all these pretty masculine togs for the women who act boys.

The fact is, the clothes aren't made like men's clothes at all. They are much prettier. Miss Caine's frock coat is fulled on to the waist line in a manner suggesting an insuppressible curve.

If a woman came on to do a song and dance looking like a really for truly man, she wouldn't be half so popular as an impersonator as she is when she comes on looking hopelessly feminine.

It isn't the coat that makes the man, nor the waistcoat or trousers either, especially when there is a lot of the girls who put them on.

This question of make-up is a funny one, isn't it? I know a girl who was cast for a sporty, race-going part. She had to wear a tan box coat and a check skirt and a derby hat.

When she showed her togs to the manager, he said: "That's all right; but you're supposed to be horsey, you know. Better get one of those bull dogs and carry it on with you when you make your entrance."

And now the poor girl is going around asking people why, if she is supposed to be horsey, she don't come on with a horse instead of a dog. Curious, isn't it?

There was a revival of Uncle Tom's Cabin in town, and Mrs. Goodley gave her cook a couple of tickets. She waited until long past midnight for the girl to return, but there were no symptoms of any such happening.

Finally, about three o'clock, there was an unsteady rattle at the door, continuing uncertainly for some time, when Mrs. Goodley herself answered it. The cook plunged into the hall. She was weeping. Her hat was on one side of her head and her hair was flushed as well as her face. Her sobs sounded as though they were lined with fur—something like Harry Dixey's voice when he thinks he's singing.

"Why, what on earth is the matter?" said Mrs. Goodley, who at first did not grasp the situation. She was alarmed. The girl became hysterical in her tears and tottered into the kitchen.

"Tell me at once what is the matter!" demanded Mrs. G—. She was afraid something had happened. Something had, as she soon learned.

"I wish you to stop this crying at once and tell me what is the matter!" she said sternly.

"Oh, ma'am," moaned the girl, through hiccuppy tears; "I can't help it—indeed, ma'am—Oh!—Oh!—Oh!—poor little Eva's dead!—Oh!—Oh!—Oh!"

That joke was given to me as a good thing last week. I am suspicious of good things nowadays, as I am of a bottle of bromo seltzer. I have cause to be.

Nikola Tesla, the inventor, told me a story the other evening, and I listened entranced. He tells a story very well, and this one he located in the Balkan hills, his native district and home. It was a good story and it impressed me so much that I found myself wondering how it was that a joke, which must have been originally Russian, could retain so much fun in its American guise. Apparently this story suffered nothing in the translation. A joke is a joke and has no nationality, I mused. Whenever I muse something happens.

I went to a burlesque performance next evening and there was the Russian joke hurled about without any Russian atmosphere.

Now, what I am trying to find out is this. Are Weber and Fields getting their jokes from Russia, or was Mr. Tesla guying me and giving me a plain W. and F. joke, with the Balkan hills worked in as a background?

My little maid told me the other afternoon that she wished to get off early as she was going to the theatre. Next morning, I asked her what play she saw.

"Madame Fye-Fye," she said.

"I'm told that's a very immoral play," I remarked.

"Yes, indeed, it is, ma'am," she said; "it's elegant!" And I collapsed.

These little bits of farce-comedy creep into even the most serious affairs. In the famous poisoning inquest, during which Assistant District-Attorney Osborne proved himself possessed of abilities which would make him invaluable as an end man, he fiercely demanded of a messenger boy who was testifying:

"What were the men doing when you got there?"

"They were eatin' apples."

"Was Cornish eating apples?"

"Yep."

"How many was he eating?"

"One, o' course. How many did you t'ink he could eat at once?"

I was riding in a Broadway car one afternoon last week when a young man of particularly good natured mien, well-dressed and smiling, boarded the back platform and began to converse with the conductor.

He displayed his good nature by helping passengers on and off the car, and smiled so pleasantly and cheerfully at everybody that his good cheer became infectious and soon all the passengers looked happy.

One young woman returned the youth's smiles quite recklessly and I suspected a dawning flirtation. But, as I stepped out on the platform to leave the car, I heard the young man say confidentially to the conductor:

"No, it's no use. She's with her mommer, and when they're with their mommer there's nothing doing!"

There is nothing more Pineroesque in all Trelawny than the line between the two girls in Wrench's play:

"Dora, don't you ever wish you were engaged?"

"Never!"

"What? Not even on a wet afternoon?"

The costumes worn by the men in this play—which by the way is replaced this week—are, if anything, more distressing than those of the women.

The women manage to carry off the costumes by their beauty, but the awful trousers, wrinkled and floppy, that Morgan, Courtleigh, Woodruff and the rest of them have to wear are sights. Poor boys, I felt so sorry for them!

A pretty woman wouldn't look really ugly if she had nothing to wear but an Indian blanket. Some of the women that one sees at a Turkish bath manage to knot their sheets over their shoulders with quite a Frenchy twist, but all the men in Trelawny go around looking just as though they wished they had their other clothes on.

Even Harry Woodruff, the blond beauty from Harvard, has to make love with accordeon-plaited legs that would make any self-respecting woman break her engagement.

Those were the "palmy days," I suppose, the days that were always fair. But, oh, lala-la-la. The pressed pants era is a pleasanter one to live in!

From Montreal, the Matinee Girl received a very pleasant letter last week written by Veterinary Surgeon Ernest Thurston, who approves highly of what I said a week ago about Pearl Andrews' good action in having a brutal driver arrested for ill-treating his horse.

Doctor Thurston, who is a great friend to horses, writes that Miss Andrews since her earliest girlhood has defended and helped the cause of horses and dumb animals of all sorts.

Her plucky action of a week ago, it seems, was only one of a long series of similar occurrences in which she has taken the part of ill-treated animals.

She's in the blue ribbon class herself, but she doesn't pick out the thoroughbreds when she wants to speak up for them. Any poor old cart horse or stray dog comes in for her sympathy just the same as a high-stepping cob or a poodle with a pedigree a mile long.

THE MATINEE GIRL.

THE ARCH THAT DISAPPEARED.

In At the White Horse Tavern, down at Wallack's, they had a floral arch that was established R, and the players came in and went out under it. 'Twas a very pretty arch, a sort of bower or arbor business, bedecked with pale-tinted, Alpine flora, and the company, pardonably proud of the outfit, regarded it with high esteem and favor. But the other day, just after the new bill had been put in rehearsal at the Lyceum, the cherished arch vanished from Wallack's, and the distraught Taverners searched long and vainly for the missing ornament. It began to look as if the thing had evaporated in thin air. The actors wailed and gnashed their teeth; the actresses wept and cried out in despair. About this time, however, some one was tipped that the arch had been spirited away to the Lyceum for Americans at Home. A reconnoitring party located the trophy at the little Fourth Avenue playhouse, and prompt action was deemed proper. A formidable round robin, demanding the return of the arch, and signed by all the Taverners, was drawn up and sent in hot haste to the Lyceum company. Silence was the answer for a long time, and violent measures were seriously considered, when, one night, a messenger brought to Wallack's a neat little package, addressed to the At the White Horse Tavern company. The package contained a screed bearing the words, "Take back the arch that thou gavest us!" and the signatures of the Lyceum company. And with it was a tiny model of the lost arch, a perfect miniature reproduction of the original arbor, flowers and all. So peace was restored, for the arch had come back even though it had shrunk thirty or forty sizes.

KATHERINE ROBER.

Katherine Rober, whose portrait appears on the first page of this issue, is one of our most versatile actresses. Her range of talent is shown during her week engagements, when she appears as Mrs. Bulford in The Great Diamond Robbery one evening and Bess, the fisher maiden, in She Couldn't Marry Three the following evening. Miss Rober's is an excellent company, giving admirable productions at popular prices. Miss Rober's beautiful gowns are all from France. Great credit is due this clever actress for the pluck and energy that have made her one of the most successful stars now playing at popular prices. Her popularity in the New England States is unbounded. In Boston, Providence and Worcester she has an immense following, and she numbers among her friends some of the most prominent people of these cities, and is royally entertained by friends and clubs upon each visit.

Miss Rober is now arranging for next season, when she will have the strongest company, the finest scenery and best plays she has ever shown. The portrait of Miss Rober in this issue is as Iza in The Clemenceau Case.

AN ATTACHMENT THAT DIDN'T ATTACH.

The King Dramatic company was attached on March 4, at Sandusky, O., by H. G. Hyde, manager of the Opera House at Lima, who is endeavoring to collect damages for a canceled week. Mr. Hyde, it is said, was given six weeks' notice, and without warning had an attachment issued against the organization for $550, which was served during the performance Saturday night, March 4. This is believed to be the largest sum on record claimed by any of the smaller cities for non-fulfillment of contract. The attachment, coming at the eleventh hour, naturally caused considerable inconvenience, particularly as the company was scheduled to leave at 8 A. M. Sunday. A bond for $1,350 was demanded, and fortunately the company was able to place the amount in cash and continue its tour. Manager N. Appell has employed counsel and will contest the case, believing the attachment untenable and excessive, and that an unfair attempt was made to corner the attraction. The writ, he says, should have been served earlier in the engagement, as the company was in Sandusky a week.

ENGAGEMENTS.

Stephen Wright, for the heavy role in Report for Duty, at the Fourteenth Street Theatre.

Lulu Cosgrove and Agnes Gildea with Mathews and Bulger.

Charles Carter, with The Great Northwest.

John S. Hale as business-manager, and Thomas Madden as agent, of A Ragtime Reception.

Otis B. Thayer, for Report for Duty.

L. E. Conners has closed with The Wheel of Fortune, to play the juvenile lead in John Martin's Secret.

Gladys Castleton, for the new farce, A Night's Trouble.

Willard Curtis has signed with Stuart Robson to play the light comedy part in The Meddler, and to originate a comedy part in Mr. Robson's new play.

Allie Gilbert, for the new Casino production, In Gay Paree.

Emmett Whitner, for The Stowaway.

Aida Rivers, for McCarthy's Mishaps.

Carrie Lee Stoyle, with Eugenia Blair.

Louie Janey, for soubrette roles, with Alma Chester's company.

Gracie Beebe, for Mitchell's All Star Players.

The McCoy Sisters and Minnie McEvoy, for Hoyt and McKee's Australia company, sailing for Sydney on May 10.

Edward S. Abeles has rejoined the Casino forces.

June Stone, for His Better Half, opening at Elizabeth, N. J., March 8.

Mr. and Mrs. Luke Blackburn and May Bohee, for Graham's Genuine Southern Specialty company.

Sadie Stemler, Frank B. Blair, and John Newman, for A Night's Trouble, opening about April 3.

Blanche Chapman, for Why Smith Left Home, replacing Rose Stuart, who has retired because of illness.

IN OTHER CITIES.

SAN FRANCISCO.

FEB. 27.

Theatrical business is looking up in this city. The various playhouses are going in full swing, and the class of attractions is improving to what has been presented to San Francisco playgoers during the past two or three months. Prospects are bright enough for the future.

The past two weeks have been busy ones. The James-Kidder-Warde combination went out in a blaze of glory at the Columbia. Audiences were quite as large as during the first week of the engagement, and the result was excellent to the management from a financial point of view. Julius Cæsar was put on the first night, Feb. 13, and Frederick Warde gave a most artistic representation of the character of Marc Antony. His speech over Cæsar's body won him tumultuous applause. Louis James, albeit majestic and reposeful, was not quite happily cast as Brutus. However, he is such an excellent actor that he is never inartistic, however one may prefer him in one character to another. The School for Scandal was repeated 14, Hamlet 15 and 18 matinee, Macbeth 16, Othello 17, Julius Cæsar 18, and School for Scandal 19, when the engagement terminated. Mr. James was very much liked as Hamlet, and Mr. Warde in a powerful portraiture of Macbeth. In view of the great business done, the James-Kidder-Warde combination will, it is hoped, revisit the coast next season. The Sign of the Cross did fair business week 20-26.

At the California, Black Patti's Troubadours played to good houses 13-26. Madame Jones, the Black Patti, charmed with her sweet and graceful singing. Ernest Hogan was enthusiastically received. In his farcical melange, Jolly Coney Island, Hogan played his old part of Jim Jollier, the reformed actor. He was ably assisted by Alice Mackey, the Meredith Sisters, Carrie Washington, Bertha Frisby, Mattie Phillips, and Ida Butler. Others in the co. deserving of mention are Walter Richardson, Anthony Byrd, James Blond, W. C. Cook, Judson Hicks, and James Lightfoot. The cake walk was an attractive specialty. The programme was slightly changed second week. Nance O'Neil 27 in a farewell engagement of one week. Blanche Walsh and Melbourne MacDowell March 6.

Madeleine, or the Magic Kiss, was put on at the Tivoli 13 for a three weeks' run. The fantastic opera was very thoroughly enjoyed by capital audiences. It will be remembered that Camille D'Arville once starred in it in the East with great success. It is by Stange and Edwards, authors of The Wedding Day and Brian Boru. Anna Lichter was Madeleine, and looked, played, and sang charmingly. Phil Branson had an opportunity to do some clever comic work in the part of Baron de Grimm, and succeeded. Ned Stevens was excellent in the rather subordinate part of a quack doctor. Annie Myers, Bernice Holmes, and Ida Wyatt were all in the cast, so that the vocal music was admirably rendered. D. H. West, William Pruette, Arthur Boyce, and William Schuster were satisfactory in their respective roles. La Belle Helene is promised for 6, when Elvia Crox will make her reappearance.

Teresa Carreno, the pianiste, has been setting music-lovers wild with her matchless playing at Metropolitan Hall. She gave three recitals, and each one was more appreciated than the one that preceded it.

At the Alcazar, a Gold Mine was presented 13-19. It was excellently put on and drew good audiences. Earnest Hastings played the leading role of the Californian admirably: he is an exceedingly useful member of a stock co. that is far above the average. Frank Denithorne was good as Riordan, M.P. George Osbourne was in his element as the noble Foxwood, of 'Change Alley. Daniel Halifax, Stewart Allen, and Carlyle Moore were good in the parts allotted to them. Marie Howe did clever character work as the only Juliet, while Adelaide Fitzallen and Laura Crews were noticeable as the baronet's sister and daughter. The Girl I Left Behind Me held the boards 20-26. It was sufficiently successful to warrant the management in keeping the play on another week. Earnest Hastings was conspicuous as Lieutenant Hawkesworth. George Osbourne was General Kenneen, and Clarence Montaine Major Burleigh, a happy combination. Juliet Crosby made her reappearance at the house in the role of Lucy Hawkesworth, and was welcomed with enthusiasm. Adelaide Fitzallen, as Kate Kennion, gave a meritorious representation.

Michael B. Leavitt's extravaganza, The Spider and the Fly, did good business at the Comedy during its second week, 13-29. The house was then closed for five nights, to reopen 25 with John L. Sullivan and his vaudeville co.

Nance O'Neil will play Magda, Lady Isabel, Parthenia, the Jewess, Nancy Sykes, and Camille during her week's engagement at the California. Arrangements are in progress for the brilliant young tragedienne to challenge the opinions of the London critics.

Fred Warde has been lecturing to the students of Stanford University.

Great interest is attached to the approaching reopening of Morosco's Grand Opera House, no longer a popular price house, but one to enter into competition with the best. Opera is to be the attraction, and Melba, with a host of stars, will open the new enterprise. Morosco has spent a heap of money in renovating the theatre, and the whole house has been reseated, repainted and redecorated.

Sousa's Band will appear at the Alhambra March 3-5, under the direction of Gottlob, Marx and Co.

The hitherto unfortunate Alhambra will reopen March 6, under the management of E. J. Holden, Henry MacDonald, and J. H. Kilgo, as a popular price dramatic theatre. Mr. Holden has returned from a trip to New York, with a good stock co., including Laura Alberta, Florence Rossland, De Witt Clinton, William T. Doyle, Joseph L. Tracy, and Charles Swain. Mr. MacDonald is a young capitalist here, and Mr. Kilgo is well known in business circles.

MARCH 4.

The return of Nance O'Neil to the California for one week was the feature of the week beginning Feb. 27. California has gone wild over the brilliant young actress, who has such splendid genius and such splendid faults in her art. As she has been reviewed in these columns more than once during the past twelvemonth, it is, perhaps, hardly necessary to describe piece by piece. Let it be said, then, that Nance O'Neil is an actress who possesses to a high degree the power to charm in a peculiarly masterful way. She is entirely absorbed in her art and has a dramatic intensity that scores of her more schooled rivals would envy if they saw her. Magda is her best impersonation, perhaps. She is very much liked in East Lynne, especially in the third act, when she rose to great heights of dramatic power. She was also seen during the week in Ingomar, the Jewess, Camille, and Oliver Twist. Miss O'Neil will shortly go to England. During her engagement here she was admirably supported by McKee Rankin, while others of the co. worthy of mention are Herbert Carr, A. S. Willard, Mrs. Horace McVicker, and Ricca Allen. The California will be dark next week.

The Sign of the Cross is in its second week at the Columbia. Week 6 the MacDowell-Walsh co. will open a fortnight's engagement with La Tosca.

The Girl I Left Behind Me proved a good drawing card to the Alcazar during the week, the second of the play. An up-to-date farce-comedy, A Man with a Past, follows 6.

Madeleine, or the Magic Kiss, played a third and last week at the Tivoli. The interest in the bright little opera did not flag throughout the engagement. Week 6 La Belle Helene, one of the best of Offenbach's works, is to be revived. Elvia Crox returns to the house and sings the role of Paris. The whole strength of the Tivoli co. will be called upon.

John L. Sullivan punched his way successfully through A Trip Across the Ocean, the week's attraction at the Comedy. On the evening of 5 Janet Waldorf enters upon a week's engagement, with three matinees.

Next week I shall have something to say about the grand reopening of Morosco's Grand Opera House 13, with Melba and the Ellis Opera co. The repertoire includes Faust, Aida, La Bohème, Cavalleria Rusticana, I' Pagliacci, Carmen, and The Barber of Seville.

Gerald Gerome, a new tenor, makes his appearance at the Tivoli shortly.

John Philip Sousa has been wielding the bâton at the Alhambra. He gave five concerts. "Standing room only" is the rule here when Sousa plays.

The Alhambra will open 6 with Dewey, the Hero of Manila, presented by a new stock co. that includes Laura Alberta, Thomas Doyle, Joseph L. Tracy, De Witt Clinton, Charles W. Swain, and Florence Rossland.

FRED S. MYRTLE.

MILWAUKEE.

Stuart Robson's brief engagement at the Davidson 2-4 was a highly successful one in point of attendance, though The Meddler was a general disappointment and met with a rather cold reception. Mr. Robson and Marie Burroughs were warmly welcomed, and Frank C. Bangs, Theodore Babcock, Harold Russell, George Pauncefort, Mrs. Robson, Maude Granger, and Gertrude Perry received due commendation for their admirable support. The play was staged beautifully, and received the careful and finished presentation that was to be expected from such an excellent co. Willie Collier opened in The Man from Mexico 5 to good business, and Davidson patrons derived a great deal of enjoyment out of the play, which is practically unchanged since its appearance here last season. Mr. Collier kept everybody in a state of merriment, and was ably assisted by Louise Allen, L. J. Sheehan, M. L. Heckert, Eugene Jelis, Richie Hawkins, Dan Mason, Miriam Lawrence, Julia Bachelder, and Myrtle May. The stage was well set, and the comedy received full justice. The French Maid 12-14. Modjeska 15-18.

A Parlor Match seems to have lost none of its drawing powers, judging from the large and well pleased audience that gathered at the popular Bijou 5, and laughed and applauded both play and players to the drop of the curtain. Philip H. Ryley and Mark Sullivan were very successful in the roles made famous by Evans and Hoey, and James T. Galloway was extremely funny in his old part of Captain Kidd. Edith Hoyt was chic and winsome as Innocent Kidd, and the other parts were well taken. The specialties were very good. Edith Butler in imitations of various celebrities was exceedingly clever, and the Kingsley Sisters took well in a musical turn. The phenomenal whistling of Tom Browne was the hit of the performance, and was vociferously applauded. The stage was well managed, and the performance gave satisfaction. West's Minstrels 12-18.

Mr. Barnes of New York was the attraction at the Academy 6-13, and the Thanhouser-Hatch Stock co. have added another success to their already long list. Eugene Moore appeared in the title-role with good effect. Frederick Paulding played Count Danella with all his usual force and finish, and William Yerance, always conspicuous for artistic and intelligent work, gave a most impressive and convincing performance as Tomasso. Alberta Gallatin earned fresh laurels in the role of Marina, which she played with her customary grace and delicacy. Nan Mifflin was animated and dashing as Enid, and Gertrude Homan won many a hearty laugh as Maud Chartris, the *enfant terrible*, a role of limited opportunities which this delightful young artist forced into prominence by her cleverness, and thereby scored an emphatic hit. Excellent work was also done by Mary Davenport, Meta Brittain, Lulu Hastings, Lucius Henderson, Donald Bowles, Irving Brooks, Samuel Lewis, and R. A. Berthelet. The production was splendidly staged and went with commendable smoothness, a word of praise on this score being certainly due Samuel Lewis, the conscientious assistant stage-manager, whose energetic and faithful services in this capacity are of much value to Manager Hatch. Brother John 13-19. Northern Lights 20-26.

The benefit tendered Paula Wirth, leading woman of the German Stock co., was a huge success, and the Pabst was filled to the doors with an enthusiastic audience. Mlle. Tourbillon was the bill, and the farce was well played and immensely enjoyed. On the Sunny Side will be presented 8. Emanuel Reicher, the distinguished German actor, will appear at the Pabst in repertoire 12-19, opening in The Poor Lioness. The Merchant of Venice and Trilby will also be given.

A large audience attended the concert of the Arion Club 6 at the Pabst, the soloists being Teresa Carreno, piano virtuoso, and Charles W. Clark, baritone. The evening was one of keen enjoyment to music lovers, and encores were frequently demanded. The chorus sang finely under the masterly direction of Arthur Weld.

The seating capacity of the Academy was recently enlarged by the addition of a number of extra chairs, but despite this fact the S. R. O. sign has been in constant use, and during the closing performance of The Banker's Daughter last week many were turned away.

C. L. N. NORRIE.

JERSEY CITY.

A Stranger in New York appeared at the Academy of Music 6-11 to excellent business and was well received. Harry Conor as the Stranger was excellent and kept the house in good humor. Anna Boyd as Hattie made a hit with her coon songs. Harry Gilfoil as the old guard of Delmonico's gave a splendid portrayal of a hard part. His whistling specialty and imitations were remarkably good. Etta Gilroy, Louise De Wolfe, and John Hyams do a neat song and dance and their eccentric work, which was well liked. Margaret Ashton sang excellent soprano solos. Charles Dugan, C. J. Campbell, Charles Warren, Clayton E. White, William F. Ryan, Margaret Fitzpatrick, Agnes Paul, and Florence Lillian Wickes were excellent. London Life 13-18. 'Way Down East 20-25.

Monroe and Mack made their first appearance in this city as farce-comedy stars at the Bijou Theatre 6-11, presenting Johnny on the Spot to good business. The farce is full of specialties and the co. works hard to please. Monroe and Mack in white face are good comedians, and their several specialties are well received. Charles H. Boyle plays a tramp in a typical manner and his imitation of Sousa is funny. Carrie Graham is a lively soubrette and introduces a sketch with Charles Boyle. Daniel and William Collins do their neat singing and dancing turn. Tennie Marley and Nellie Laurence play the parts of two deceived wives, and introduce good vocal numbers which are marred by the antics of the funny men. May Donohoe plays an ugly old maid, but she gets lots of laugh out of it and is very good in the part. Martin's U. T. C. 13-18. A Grip of Steel 20-25.

Extra matinees will be given at the local playhouses 17.

W. Duncan Preston, who plays the villain, Lord Angus Cameron, in The White Heather, graduated in this city. He was a member of an amateur opera co. and appeared in The Gondoliers and Cinderella at School.

Ida Russell and her daughter, La Petite Grace, have closed with McCarthy's Mishaps.

Harry Booker, of this city, who played one of the comedy parts in Daughters of the Poor, is at his home, the co. having closed season at Brooklyn 4.

A life-size oil painting of Florence Bindley in The Pay Train adorns the lobby of the Bijou Theatre.

Since the announcement has been made that Mrs. Henderson had leased her Academy of Music to Charles Fröhman for next season, Business-manager and Treasurer Harry M. Hyams, of the house, has received many letters, some asking if he is to remain under the new *régime* and others expressing sorrow at his departure. Mr. Hyams has been in the box-office of this house for fourteen years, is well known and liked, and is a royal entertainer.

Thomas Walsh, advertising agent of the Bijou Theatre, is being highly complimented by the various managers playing his house for the excellent manner in which his work is done

WALTER C. SMITH.

MONTREAL.

The Liebler co.'s production of The Musketeers opened at Her Majesty's to the largest first-night audience of the season 6, and scored an unqualified hit. James O'Neil proved himself once more one of the finest romantic actors of the day by his performance of D'Artagnan. He was, unfortunately, suffering from a bad cold which handicapped him in speaking, but even under this disadvantage his performance left little to be desired. Blanche Bates' portrayal of Miladi stamps her at once as an actress of more than ordinary ability. Margaret Anglin made a charming Constance, and Judith Berolde a stately and handsome Queen. Wilton Lackaye, Hallett Thompson, Harry Saint Maur, Jacques Kruger, Edmund Collier, S. Miller Kent, Francis Carlyle, and Edmund L. Breeze were seen to advantage. All the small parts were in the hands of capable actors. The production is magnificently staged and costumed. Al. G. Fields' Minstrels opened at the Academy 6 to good business and gave an excellent performance. Among the many good features the Faust family, Lelliott, Busch and Lelliott are deserving of special mention.

Bert Coote in The New Boy drew fairly good audiences at the Queen's. The attraction is one of the best that has played the house this season. Mr. Coote is a host in himself and carries a very capable co. Julie Kingsley as Nancy, O. E. Hallam as Dr. Candy, and Dorothy Dearborn as Mrs. Reemick are particularly good; and Adeline Mann gives a very neat performance of the maid, Susie.

For Liberty and Love played to good business at the Français 6-11. The play is staged with special scenery which reflects the greatest credit on stage-manager and scenic artist. Benjamin Henning strengthened the good impression made last week by his performance of Mario Nevarro. S. J. McGrane was specially good as the villain, Mori. Harry W. Rich was amusing as Roderigo, and Walton Townsend gave a clever sketch as Jack Lang. A word of special credit is due Morris McHugh for his excellent portrayal of Pedro. Charlotte Deane gave a spirited performance of Carlotta. Nellie Callahan was clever and convincing as Anita, and Esther Moore made the most of the rather talky Bella Leach. Mrs. Shaw and her two daughters head the vaudeville bill, that also included Ned Bennett and the Hopkins Brothers.

W. E. Phillips will relinquish the management of the Français at the end of this season, and will be succeeded by W. H. Wright. Mr. Wright was in town a few days ago and signed contracts with the owner, Mr. Ford, to that effect. The house will be run as a stock theatre.

The management of Her Majesty's has made arrangements for a short season of French opera with Charley's Opera co., now playing in St. Louis.

W. A. TREMAYNE.

ST. PAUL.

De Wolf Hopper and his excellent co. presented The Charlatan at the Metropolitan Opera House 6-8 to full houses. The production was beautifully staged. The music is tuneful, melodious and pleasing. Much credit is due H. A. Cripps, the efficient conductor and stage-director, for the excellent work of both principals and chorus. De Wolf Hopper as Demidoff, the charlatan, is very clever. His comedy is excellent and he is as funny as ever. Mr. Hopper has for years been a great favorite with St. Paul audiences. Nella Bergen as Anna rendered the part with pleasing spirit. Pretty little Alice Judson, the soubrette, was very clever in the role of Katrinka. Alfred Klein was very droll and decidedly amusing as Jelikoff. Adine Bouvier was excellent as the Grand Duchess. Katherine Carlisle made the most of the part of Sophia. Edmund Stanley sang the role of Prince Boris with pleasing effect. Arthur Cunningham, Mark Price, and George W. Barnum filled their roles very acceptably. West's Minstrels 9-11. Frank Daniels 13-18. The Prisoner of Zenda 20-25.

Vaudeville holds the boards at the Grand Opera House 5-11, opening to S. R. O. The bill is headed by George Felix and Lydia Barry in The Vaudeville Craze. They made well deserved hits. Eckert and Berg's singing was much applauded. The Leamer Sisters did marvelous feats of contortion. The Columbian Four did a clever musical act. Albini, a magician, did some amusing tricks. The Nelson Family are exceptionally good acrobats. Al. and Mamie Anderson, colored comedians, are very bright and clever in their coon songs and dances. They took well. Leonidas' cats and dogs were amusing. Hogan's Alley 12-18.

The Elks gave their annual minstrel and vaudeville entertainment at the Metropolitan Opera House 3, 4 to packed houses. It was the best entertainment they have ever presented. The principal minstrel entertainers were L. D. Wilkes, Al. G. Flournoy, W. J. Tompkins, H. R. Hardick, Robert Seng, A. L. Snyder, Charles Sahly; the soloists, Harry E. George, P. B. Churchill, James Myron, W. F. Myron, J. F. McCaffrey, Jamie Burns, and Millie Pottgieser. Very creditable features were the imitations of notable theatrical people by Mrs. Frank Smith. It was a great success.

A most enjoyable song recital was given by Madame Blanche Marchesi at the People's Church 2.

Miss West Temple closed with the Alcazar Theatre, San Francisco, Cal., recently and joined My Friend from India 5.

Manager L. N. Scott has had the interior of the Metropolitan Opera House redecorated in a beautiful and artistic manner. Scenic artists are painting a handsome new curtain and new scenery.

GEORGE H. COLGRAVE.

BUFFALO.

La Belle Helene had a fairly prosperous engagement at the Star 2-4. The opera itself was not especially pleasing, although one or two of the musical numbers were bright. The costumes were attractive and the piece was most effectively staged. Lillian Russell was radiant in several magnificent gowns, and her voice has apparently lost none of its old-time charm and sweetness. As Calchas Thomas Q. Seabrooke labored hard to supply sufficient comedy to carry the opera. In all that he did he was excellent. Ferris Hartman was very satisfactory as Menelaus. Joseph C. Miron, William W. Black, and Sol Solomon deserve mention. The chorus was weak. James K. Hackett in Rupert of Hentzau had a good week's business at the Star 6-11. The play is one of the best presented on the local stage this season. Mr. Hackett is the ideal Rassendyll, his acting in the scenes demanding earnestness and determination being very effective. He proved himself to be easily one of the best actors of the present generation. Robert Elliott made an excellent Bernenstein, and Theodore Roberts was acceptable as Sapt. Longley Taylor gave an interesting portrayal of the character James. Mabel Amber played the role of Rosa Holf in a convincing manner, and Jobyna Howland was good as Flavia. Francis Wilson 13-15. Herbert Kelcey and Effie Shannon 16-18.

At Piney Ridge did a big business at the Lyceum 6-11. The co. presenting the play is an excellent one. David Higgins plays the part of the hero and does well with it. Georgia Waldron and Lydia Knott are worthy of special praise. A Milk White Flag 13-18.

Rena Aubrey, late of Hotel Topsy Turvy, will be seen in vaudeville shortly.

For some time a gang of ruffians have annoyed patrons entering the Lyceum Theatre. The management reported the matter to the police and as a result a number of the culprits were arrested while snatching tickets from the hands of the theatregoers.

The Appellate Division of the Supreme Court has handed down its decision in the action of Edwin C. Berry against George B. Riddle, affirming the judgment of the lower court in favor of the plaintiff. This action was brought to recover the properties of the Russell Brothers' Comedians, which were seized on attachment at the time of the closing of that organization.

James K. Hackett is a warm favorite in this city, and many social attentions were paid him during his engagement.

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PORTLAND, ORE.

At the Marquam 20-22 Frank Daniels, in The Idol's Eye and The Wizard of the Nile, did profitable business. Louis James, Kathryn Kidder, and Frederick Warde, with an excellent co., appeared 27-2 in The School for Scandal, Othello, Hamlet, and Macbeth. Each production was conspicuous for its elaborate staging and artistic finish. It was the greatest and most satisfactory money-making, five-performance engagement since the Marquam was built. Lewis Morrison in Faust followed 3, 4, with a good co., to profitable patronage.

At Cordray's the Boston Theatre co. (some members of Harry Corson Clarke's What Happened to Jones co.) opened week of Feb. 27 in Caste. The venture proved a mistake. Following the first performance, the house became dark during week ending 4. This was regrettable, as the co. possessed a deal of merit; but, unfortunately, it was unsuited to Caste. Frankie Richter, the blind eleven-year-old boy pianist, who has played at Cordray's for several months in the orchestra, gave a concert at Cordray's 5 to a well-filled house. Remember the Maine opened week of 5 to large attendance. The Spider and the Fly 12-18.

Thomas Powell Getz, a quondam Portland actor-playwright, courteously sends me a very natty souvenir programme of his farce-comedy, A Night in Bohemia, presented at Boyd's Theatre, Omaha, Feb. 8, for the Omaha Elks' annual benefit. Reports say the comedy "made good" as a benefiter.

Judge Alfred F. Sears, of the Oregon State Circuit Court, has decided that the property or effects of theatrical cos. cannot be attached in suits for damages only. This decision was rendered in the case of the refusal of Hogan's Alley co., which was here some weeks ago, to play Selig's Opera House, Astoria. A cash bond of $150, held by the Sheriff, was ordered by the court turned over to John F. Logan, Hogan's Alley co.'s attorney here. The decision disposes of a somewhat frequent source of trouble which has been resisted, successfully and periodically, by Assistant Manager George L. Baker, of the Marquam. The outcome of the case reflects a deal of credit on Mr. Logan. Besides being a very able lawyer, he is one of the foremost Shakespearean scholars and character reciters in Portland.

Mr. and Mrs. W. W. Catlin, in honor of Kathryn Kidder, gave 2, in their beautiful home at Irving, a luncheon. Among the guests present was Frederick Warde.

Leopold Godowsky, pianist, is booked at the Marquam April 12, and Bruno Steindel co. May 24.

Guy Catlin, the Karl Kennett of the famous and popular song-writing pair, Kennett and Udall, recently returned here from Marshfield, Ore. It is indeed gratifying to learn of the success with which their songs are meeting everywhere. Portland takes a good quota of pride in their work. In the *Oregonian* of Feb. 26 appeared Kennett's nine-verse poem, "Dewey Were His Name." There have also appeared in the *Oregonian*, from the pen of Kennett, "The Story of the Maine," an eight-verse poem, and "The Plaint of the Stoker," a five-verser.

Assistant Manager George L. Baker, of the Marquam, has recovered from his attack of lumbago, and is on duty at the theatre.

O. J. MITCHELL.

PROVIDENCE.

The Bride Elect was at the Providence Opera House 6-11. For the week 13-15 The Belle of New York and Brown's in Town will divide time.

The sixh Boston Symphony Orchestra concert was enjoyed by the usual audience at Infantry Hall 8. Lady Halle was the soloist.

The Talma Theatre had good audiences 6-11, when An Unequal Match was played by the Romain Stock co. It was a fine presentation, and in the minds of many the best the co. has given. Alethe Craig as Lady Hester Arncliffe was seen to advantage and shared honors with Mr. Romain, who gave an admirable impersonation of Sir Harry. Other parts were well cared for by R. W. Pigeon, Louise Meredith, Malcom Arthur, Eleanora Alien, Harry Vane, Ann Fletcher, and Charles Bertram. The same bill will hold over for a portion of week 13-18.

Through the efforts of Mann and Eccles Providence will have Sauer, the pianist, at Infantry Hall 13.

Eleanora Alien has joined the Romain Stock co.

The return engagement of Clifford and Huth in A High Born Lady at the Olympic 6-11 attracted large audiences. The farce has been changed since it was here last and has many good points. The work of these two stars is of a high order, and Miss Huth handles coon songs very cleverly. She introduced a number of new songs. Samuel J. Adams' singing and his imitations of James A. Herne scored big hits. Harry E. Fisher, J. J. Carroll, and Bijou Russell were well received. Monroe and Mack in Johnny on the Spot 13-18.

There were no performances at the Talma Theatre 3-4, as the Romain Stock co. filled a very satisfactory engagement at Newport on those dates. A Wife's Peril and The Lancers were presented, and from reports the co.'s reception was in the nature of an ovation. Commander Converse, of the U. S. S. *Montgomery* gave a dinner in honor of Alethe Craig and W. J. Romain at Coaster's Harbor Island 4. It so happened that in Washington that day a bill passed the Senate promoting Captain Converse and likewise Miss Craig's father, Commodore J. E. Craig, to an equal grade. On afternoon 3 a tea was given Miss Craig at the Torpedo Station by Mrs. Commander McLean. The co. made such an impression that a return date will be played 13, with others to follow. Requests have also been made for a Summer season.

A large party of Narragansett Wheelmen attended the Olympic in a body 9.

HOWARD C. RIPLEY.

KANSAS CITY.

The New Auditorium took on some of its old-time glory 4, when the Ellis Opera co. gave two performances. For the matinee Carmen was presented with Zelie de Lussan in the title-role. In the evening Cavalleria Rusticana and I' Pagliacci were presented. During this engagement the Woodward Stock co. went to St. Joseph, Mo., and gave two performances of Cyrano de Bergerac, returning and presenting for the first time here A Social Highwayman 5-11, in which Carl Smith Seerle played the part of Courtice Jaffrey in a convincing manner. Wilson Enos, as the valet, also gave an excellent performance. This production was the occasion of the first appearance with the co. of Ethelyn Palmer, who played the part of Eleanor Burnham in such manner as to entirely please the audience. Zoe Halbert also attracted favorable attention in the part of Mrs. Munyon-Pyle, and Gertrude Berkley did excellently as Señora Caprices. All the Comforts of Home 12-17.

Shore Acres was presented at the Coates Opera House 6-8 by an excellent co. and drew good houses. Archie Boyd played the part of Nathaniel Berry to perfection and the supporting co. was all that could be desired. Jefferson De Angelis played a short engagement 9-11, present-

ing The Jolly Musketeer, which made an instantaneous hit. He was supported by a splendid co., a large and handsome chorus, and an excellent orchestra, and the theatre was crowded at each performance. De Wolf Hopper 16-18.

Yon Yonson, which has been familiar here for a number of seasons, was presented at the Grand Opera House 5-11 by an excellent co. headed by Ben Hendricks, who played the title-role most effectively. Annie Mack Berlein also gave a good performance of a character part, and Beatrice Norman was attractive in singing and dancing specialties. Gayest Manhattan 12-18.

Under the Dome was presented in good style at the Gilliss 5-11. The co. was fair and the business good.

The Philharmonic Concert at the Coates 5 was thoroughly enjoyable and drew a large audience. The soloists were Nina Barker, pianist, and Ella Schutte, soprano, both of whom acquitted themselves with great credit.

W. F. Blood, for years on the business staff of Richard Mansfield and formerly manager of the Auditorium, is now business manager of the *Independent*, a weekly paper just started here.

FRANK B. WILCOX.

LOUISVILLE.

The Ellis Opera co., with Walter Damrosch as director, sang Carmen at the Auditorium 3 to an audience that filled every part of the immense theatre. The opera was magnificently put on, the costuming and scenic accessories being noticeably good. The chorus was large and the principal parts in the hands of artists of acknowledged reputation, Zelie de Lussan as Carmen carrying off the honors. Daniel Quilp, the proprietor of the Auditorium, and James B. Camp, business-manager, were so highly pleased with the success of the engagement that an effort will be made to secure a return date.

Madame Modjeska, always a Louisville favorite, played a three nights' engagement at Macauley's 6-8, appearing in Mary Stuart, Antony and Cleopatra, and Macbeth. The support was uniformly good, Charles D. Herman and Anna Proctor calling for special mention. The Turtle 9-11.

The Avenue had a noticeably prosperous week 5-11 with The Span of Life. The human bridge was a really thrilling scene. Pousse Café 6-11.

The Meffert Stock co. 6-11 duplicated the success of last season with The Two Orphans. Esther Lyon and Verne Castro were the orphans. Business good.

Dr. Watson (Ian Maclaren) will lecture at the Auditorium 18.

The Whalien Brothers promise the people of Louisville as complete and as attractive a vaudeville theatre as is possessed by any city in the country. The plans contemplate a thoroughly up-to-date place, especially adapted for vaudeville purposes.

Former manager Al. Bourlier, of the Temple Theatre, has returned from French Lick Springs much improved in health.

Director Kiley, of the Avenue, is a sufferer from rheumatism, but continues at his post.

The May Music Festival Committee announce that the Boston Symphony Orchestra has been engaged for that event.

The Louise Schmitt German Dramatic co., of Cincinnati, gave a performance of Die Golden Eva at Macauley's 5 that was largely attended.

Manager Meffert, of the Temple Theatre, is contemplating a tour of the principal towns of this State with the Meffert Stock co.

CHARLES D. CLARKE.

MINNEAPOLIS.

Jefferson De Angelis made his initial appearance as a star at the Metropolitan Theatre 2 in The Jolly Musketeer before a large and delighted audience. The performance was thoroughly enjoyable throughout. Mr. De Angelis was irresistibly funny; Harry MacDonough, Van Rensselaer Wheeler, who was formerly a resident of this city, Maud Hollins, and Bertha Waltzinger were all happily cast. The chorus was admirable and the scenic investiture more than ordinarily handsome. West's Minstrels opened a brief engagement at the Metropolitan Theatre 5 to a good house and made a very favorable impression. The musical numbers in the first part were of an exceptionally high order, the solos of Messrs. Frillman, Stewart, Jose, Johnson, and Kent being specially praiseworthy. The olio was one of the best ever seen here. Freeze Brothers, Charles H. Ernest, Tom Lewis, and Trovollo contributed taking specialties. De Wolf Hopper 9-11.

My Friend from India opened for a week at the Bijou Opera House 5 to two large houses afternoon and evening, and scored heavily. The co. was thoroughly competent. Charles H. Bradshaw made an excellent Erastus Underholt; Earnest Warde was seen to advantage as Charles Underholt; George Mack gave an acceptable characterization of the title-role; Charles E. Mitchell contributed a most attractive bit of character work as the policeman; Ethel Strickland made the most of Marion Hayste; Miss Strickland is pleasantly recalled as a popular member of the John Stapleton Stock, which was seen here at the Metropolitan Theatre two years ago; Ada Gilliman brought down the house as Tillie; West Temple and Madge Otis made many friends as Gertrude Underholt and Bernice Underholt, respectively. Vaudeville 12-18.

F. C. CAMPBELL.

INDIANAPOLIS.

At the Grand the stock co. gave a most elaborate presentation of Camille 6-11. Great credit should be accorded both Lavinia Shannon and Howell Hansel for their capable handling of the leading roles. Business continues good and fully up to the expectations of the management. Incog 13-18.

Otis Skinner, always a favorite here, met with a hearty reception at English's 2-4. It was Mr. Skinner's first appearance here in Rosemary, and his impersonation of Sir Jasper Thorndyke won the applause of all. The Herrmanns mystified fair audiences Feb. 6-8. Leon Herrmann has added several new illusions to his repertoire and shows marked improvement. Madame Herrmann, in addition to her many dances, also shows her ability as a "prestidigitatrix."

The Girl from Paris occupied the Park 2-4. The co. is almost as strong as when here last season at much higher prices. The seating capacity of the house proved inadequate for the crowds and standing room only was the rule at each performance. Under the Dome called out only fair sized audiences 6-8. The cast was fair. The Rays in A Hot Old Time 9-11. At Gay Coney Island 13-15. Joseph Hart Specialty co. 16-18. Devil's Island 20-23.

Photographs of Herman Sheldon were given as souvenirs at the opening performance of Camille by the Grand Stock co.

The Elks' benefit will occur at English's 13. In addition to a minstrel first part by local talent, several turns in the olio will be given by members of visiting cos.

ALLEN E. WOODALL.

COLUMBUS.

The Liliputians presented The Golden Horseshoe at the Southern 3-4. As usual Franz Ebert and Adolph Zink carried off the honors, though the entire co. was good, especially the ballets, which were executed in a splendid manner. Only fair houses attended. Otis Skinner delighted fair houses in Rosemary 7-8. His support was all that could be desired. E. A. Eberle and Gretchen Lyons being especially commended. The Herrmanns 10-11. Banda Rossa 17. Pudd'nhead Wilson 18.

The Valentine Stock co. at the Grand gave an excellent rendition of The Ironmaster 6-11. Grace Franklyn Lynch as Claire was good. Edward R. Mawson in the title-role was very strong. Jack Webster and Robert Rogers did well in the parts assigned them. Kate Blancke was good in an unsympathetic role. Francis Desmonde did a clever piece of ingenue work as Suzanne. Next week The Three Guardsmen.

At the High Street Williams and Walker did good business 2-4. The co. is competent. The Rays in A Hot Old Time 6-8 repeated their success of the season, packing the house at every performance. At Gay Coney Island 9-11. McDoodle's Flats 13-15. Brothers Byrne 16-18.

Fred Neddermeyer, leader of the High Street orchestra and director of the Columbus Symphony Orchestra, rendered a delightful programme at the Southern 5 before a large audience.

J. B. DAVIE.

DETROIT.

At the Detroit Opera House 6-11 W. H. Crane presented A Virginia Courtship and The Head of the Family. All the parts are in capable hands. The female characters are taken by Kate Lester, Frances Stevens, Olive Oliver, and Lelia Bronson. Mr. Crane as the blustering, overbearing old major was a delight to see. His son, Tom Fairfax, is splendidly acted by Walter Hale. Others in the co. are Boyd Putnam, George F. De Vere, Frederick Truesdell, William Boag, Will Dupont, Percy Brooke, and Fred Merry. Otis Skinner 13-15.

Marie Wainwright is at the Lyceum 5-11, appearing the first part of the week in Shall We Forgive Her and the latter half in East Lynne. One of the best in the co., aside from the star, is Mrs. Fanny Gonzales as Aunt Martha. Edward Wade does very clever work in the part which he takes, as does also George Deyo and Neil Garth. Rose Swain is good, and so is Vivian Edsall in a very disagreeable role. Big business. Next week, The Liliputians.

At Whitney's Opera House 5-1 Isham's Octoroons are playing to big houses. Coon songs form a large portion of the entertainment, and some of them are especially good and are sung well; in fact, a very good bill is given throughout. Next week, The War of Wealth.

KIMBAL.

NEW ORLEANS.

Otis Harlan and a splendid co., presenting A Day and a Night, was a well attended and appreciated attraction during the week 5-11. The Little Minister 12. Primrose and Dockstader's Minstrels 19. Eugenie Blair 26. Why Smith Left Home April 5.

El Capitan, sung by a first-class co., drew well 5-11. Joe Ott 12-18. The Dazzler 19-24. Black Patti's Troubadours 26-April 1.

The Hopkins Stock co. at the St. Charles Theatre presented The Danites. The Macarte Sisters and Pickert and Whippler, clever vaudeville people, were entertaining features. All the Comforts of Home 12-18.

Lydia Eustis, a New Orleans girl, assisted by Madame Marguerite Samuels, gave a song recital at the Athenæum.

Hon. John R. G. Pitkin, postmaster at this port, delivered his celebrated lecture on "The Fools of Shakespeare" in the Chapel of the Annunciation 7. Mr. Pitkin's reputation as a litterateur and the fascination and magnitude of the theme were magnetic enough to attract a large and cultured audience.

J. MARSHALL QUINTERO.

OMAHA.

Shore Acres was the bill at the Boyd 4-5, and the splendid audiences in attendance attested to the popularity of the play and the general excellence of the co. Archie Boyd made his reappearance in the play as Uncle Nat, having been absent from our city for a number of years. Atkins Lawrence was quite acceptable as Martin Berry. Marie Falls was very good as Helen. One of the largest and most brilliant audiences of the season greeted Jefferson De Angelis in The Jolly Musketeer 7. Mr. De Angelis has a part that suits him to a nicety, and it seemed as though the audience would never let him go off the stage, the encores were so often repeated. Van Rensselaer Wheeler as Francois was exceedingly graceful and in good voice. Harry Macdonough fairly divided honors with the star in the comedy work. Maud Hollins was picturesque as Yvette and Bertha Waltzinger was repeatedly encored in the part of Verve. The stage settings and costumes were rich and tasteful and a number of the airs bright and catchy. Sol Smith Russell 10-11. Bobby Gaylor 12. De Wolf Hopper 13-14.

J. R. RINGWALT.

PITTSBURG.

At the Bijou Casey's Wife opened 6 to good attendance. John G. Sparks, Laura Bennett and a capable co. of fun-makers made the most of their opportunities. Next week At Piney Ridge.

The stock co. at the Grand Opera House produced Dr. Bill 6-11 to good houses. Monte Cristo next week.

At the Duquesne Joseph Hart's Specialty co. opened 6, and business during the week was fairly good. A Stranger in New York will follow.

The Liliputians opened at the Alvin 6 in The Golden Horseshoe. Hotel Topsy Turvy next week.

B. P. O. Elks, Pittsburg Lodge No. 11, will have a benefit at the Alvin 10. Members of all the cos. in town will participate.

Richard Golden, of the Alice Nielsen Opera co., received a telegram during the engagement of the co. here, calling him to Detroit, where his wife is seriously ill.

E. J. DONNELLY.

DENVER.

A Contented Woman, with Belle Archer as Grace Holme, did a large business at the Tabor Feb. 26-5, and was even more successful than upon the occasion of its first presentation here. Belle Archer is a beautiful woman with a graceful stage presence, and is withal an actress of ability, and she gave a most pleasing impersonation. The co. was, generally speaking, equal to requirements. Fannie Denham Rouse as Aunt Jim could not have been improved upon. She gave a splendid performance and her facial expression and conception of the character were fine. South Before the War comes next. As it announces Passion Play Pictures and Pickaninny Bands it should appeal to a great number of people.

The Pay Train took away money at the Orpheum 26-5 and was well received.

The Broadway and the Lyceum are dark.

F. E. CARSTARPHEN.

GALVESTON.

The Queen's Lace Handkerchief, Carmen, The Royal Middy, The Merry War, The Black Hussar, The Bohemian Girl, The Mascot, and Cavalleria Rusticana constituted the programme offered by the Wilbur-Kirwin Opera co. on its introductory engagement in this State, at the Grand, Feb. 27-6. The performances could scarcely be characterized as operatic productions, interspersed as they were with sundry variety features ranging from living pictures to a burnt cork song and dance, all of which, however, seemed to please, for the attendance was uniformly good and popular prices scored another hit. A Day and a Night attracted good sized audiences 3-4, and though at no time dull, hardly realized the high expectations based on the Hoytian standard long since established. The Highwayman 9.

C. N. RHODE.

CLEVELAND.

Hotel Topsy Turvy appeared at the Euclid Avenue Opera House 6-11. W. H. Crane 13-18.

The Lyceum Theatre had My Friend from India 6-11. Hanlon's Superba 13-18.

Through the Breakers held the boards of the Cleveland Theatre 6-11. Isham's Octoroons 13-18.

A fine audience greeted Blanche Marchesi at Association Hall Wednesday, 8.

Rosenthal delighted a large audience at Association Hall 9 with his piano playing.

The next Elks' theatre party will be given 16 at the Star Theatre, Hopkins' Trans-Oceanics being the attraction.

WILLIAM CRASTON.

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CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): MacLean-Tyler-Hanford co. drew large houses 1, 2. Joe Ott in Looking for Trouble 3, 4; good crowds; fair performances. Eugenie Blair presented A Lady of Quality 7; large and enthusiastic audience. Primrose and Dockstader's Minstrels 13.

MOBILE.—THEATRE (J. Tannebaum, manager): Murray and Mack in Finnegan's Ball to good house Feb. 27; performance fair. Peters Comedy co. 28-4. Plays presented: My Boys, A Miserable Marriage, A Knotty Affair, and The Marriage Broker. Henry Miller 6. Scalchi Concert co. 9.

SHEFFIELD.—OPERA HOUSE (Ashe and Coleman, managers): Andrews' Opera co. 7 in Cavalleria Rusticana and The Pirates of Penzance; well-filled houses; fine attraction. Special mention is due Myrta French.==ITEM: Several attractions have been canceled in the past four weeks, owing to the extreme cold weather.

TALLADEGA.—CHAMBER'S NEW OPERA HOUSE (George W. Chambers, manager): A Breezy Time Feb. 21; large and well-pleased audience. Third Alabama Regiment Minstrels 24; performance and audience fair.==CHAUTAUQUA AUDITORIUM (J. Wellington Vandiver, manager): Schubert Symphony Club 15.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Murray and Mack in Finnegan's Ball 2 to a large and pleased audience. The White Slave 6; fair business; first-class performance. Joe Ott 7. El Capitan 15. Primrose and Dockstader's Minstrels 17.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Andrews Opera co. 2, 3 presented Giroflé-Girofla, Cavalleria Rusticana, and The Pirates of Penzance to good business. Scalchi Concert co. 20.

ANNISTON.—NOBLE STREET THEATRE (Frank Wheyland, manager): Scalchi Concert co. 14.

ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Why Smith Left Home to S. R. O. 3; co. excellent, Maclyn Arbuckle scoring a big hit. Rose Stillman 13-18. The Pay Train 21, 22. McDowell-Walsh co. 27.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): The Highwayman Feb. 28; S. R. O.; audience enthusiastic. Tim Murphy in The Carpetbagger 4; fair house; well received. Aubrey Dramatic co. 6-11. Punch Robertson co. 13-18.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): The Signal of Liberty 6; fair house. Two Married Men Apr. 1.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): The Signal of Liberty 4; excellent performance; fair house. Devil's Auction 10.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): Black Patti's Troubadours 1, 2; general satisfaction; large houses. Black Patti and Ernest Hogan received much applause. Sousa's Band 7.==DEWEY OPERA HOUSE (F. S. Cutler, manager): Cutler's co. scored heavily in Fogg's Ferry Feb. 27-5. Scenic effects were excellent and audiences large. Morosco's Stock co. in The War of Wealth 6-12. John L. Sullivan co. 13-19.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Bostonians, who are immensely popular here, appeared in The Serenade, Robin Hood, and Rob Roy to large business Feb. 27-4. The Sign of the Cross 6-11. Black Patti's Troubadours 13-18.==BURBANK THEATRE (Clark A. Shaw, manager): The Spider and the Fly proved a good drawing card 27-5. Andrews Opera co. 12-15.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Melbourne MacDowell and Blanche Walsh drew good houses Feb. 27, 28. They captured the town. Every one pleased with Miss Walsh's acting. Black Patti's Troubadours 3. John L. Sullivan co. 8. The Bostonians 11.==AVON THEATRE (George Simpson, manager): Dark.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): May Nannery, supported by the Dailey Stock co., opened for a week Feb. 27 to good business. Plays presented: Captain Impudence, Friends, Queens, A Wife's Devotion, The Circus Girl, East Lynne, and Young Mrs. Winthrop, in all of which Miss Nannery has scored successes.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Black Patti's Troubadours Feb. 27, 28 gave pleasing performances; attendance good. MacDowell-Walsh co. 3, 4. John L. Sullivan co. 7. Sousa's Band 9. The Bostonians 13-15.==AUDITORIUM: Dark.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Why Smith Left Home Feb. 22; large and pleased audience. Said Pasha (local) 24, 25; well-filled houses; splendid performances.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Ott Brothers in All Aboard 4; fair business; performance pleasing. The Sign of the Cross 25. Roland Reed 27. A Hot Old Time 28.==ITEM: E. J. Eaton has reassumed the management of the Temple Theatre, James Ruddick retiring.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Sousa's Band Feb. 27 to crowded house. Max Bendix Concert co. 2; good business; splendid entertainment. Ott Brothers 3 in All Aboard to large audience.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Ott Brothers in All Aboard Feb. 27; fair performance; poor business. Sousa's Band 28 was snowbound and did not appear. Coon Hollow 7. McSorley's Twins 20.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Sousa's Band Feb. 28; large and appreciative audience. The Prisoner of Spain 13. McSorley's Twins 17. Remember the Maine 28.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Ott Brothers in All Aboard to fair house 1. Coon Hollow 5. The Pay Train 6. McSorley's Twins 12. A Hot Old Time 26.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): South Before the War 1; fair business; good co. F. E. Brook lectured 2 to full house. Si Perkins 6-11.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Wilbur Opera co. Feb. 27-4 did an enormous business, packing the theatre at every performance. The co. was about the same as last year, and the operas sung embraced the usual repertoire of such organizations. On Sunday evening the co. gave a sacred concert, filling the house and netting quite a fair amount for a local charity. Burton Holmes lectured upon "Fez" 6. The Knickerbocker Athletic Club, of New York, 7 presented a most amusing minstrel and vaudeville entertainment. The house was comfortably filled. Dr. Watson ("Ian Maclaren") had no difficulty in packing the theatre for his lecture 8. In Gay Paree 10, 11. Burton Holmes 13. Secret Service 17, 18. Burton Holmes 20. Della Fox (return) 21. The Geisha and The Circus Girl 22, 23. Kellar 24, 25.==GRAND OPERA HOUSE (Breed and McKenna, managers): The Heart of the Klondike filled the Grand 2-4, and delighted the lovers of melodrama. Weber's Parisian Widows to big receipts 6-8. The olio contained the original Manhattan Comedy Four, Cushman and Holcomb, Boyce and Black, Gilbert and Goldie, Burnham and Van, and Castellat and Hall. Two Little Vagrants 9-11. Black Crook co. 13-15. Cuba's Vow 16-18. Waite's Comedy co. 20-25. Rose Hill English Folly co. 27-29.==ITEMS: Alexander Duchemin arranged a most acceptable vaudeville entertainment for the Quinnipic Club 4.—Maude Daniels, of the Wilbur Opera co., entertained several of her friends at dinner at the New Haven House during her stay in town.—Corinne was the recipient of much attention while appearing with the Wilbur co.—Edith Barr, of this city, will appear in In Gay Paree. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Waite's Stock co. finished the week of Feb. 27 to good business. James A. Herne 9-11. New England Opera co. 13-15. Secret Service 16-18. May Irwin 20. Kellar 21. Della Fox 22. Shenandoah 23, 24. The Geisha and The Circus Girl 25.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): By far the very best vaudeville show of the season was Weber and Fields' Dainty Duchess co., which packed the house for six performances 2-4. Receipts, $2,800. They repeated the performance 5 to S. R. O. The Stowaway pleased topheavy houses 6, 8. Parisian Widows 9-11. A Guilty Mother 13-15. A Grip of Steel 16-18. Natural Gas 20-22. Night Owls 23, 24. Tennessee's Pardner 25.==ITEMS: N. C. Goodwin will present Nathan Hale at Parsons' May 5, 6.—Robert Emmett, in advance of Secret Service, and Manager Wilkins, of James A. Herne's co., were guests of the Beefsteak Club during their sojourn here.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee): George W. Wilson co. closed a successful week 4, giving complete satisfaction. The event of the engagement was Mr. Wilson's splendid impersonation of Caleb Plummer in Cricket on the Hearth. The Wilbur Opera co., much improved over its last visit, played to capacity 6-11, presenting La Mascotte, The Two Vagabonds, The Grand Duchess, Fra Diavolo, The Circus Clown, The Bohemian Girl, The Royal Middy, Maritana, The Beggar Student, and The Merry War. Corinne was an applauded entr'acte attraction, and little Anna Laughlin delighted all. Secret Service 13. Sowing the Wind 18.==SMITH'S THEATRE (Edward C. Smith, manager): Little Lord Fauntleroy was interpreted 2-4 by the Smedley boys with unusual success and naturalness. In Atlantic City by the Wills Brothers 6-8 was chiefly noticeable for the excellence of the specialties of Lotta Gladstone and the Bright Brothers. A Guilty Mother opened week 9 for three days. Natural Gas 13-15.==ITEMS: Maude Daniel, lessee of the Wilbur Opera co., contracted such a throat trouble while in New Haven Feb. 27-4 as to necessitate her journey to New York 4-7 for treatment. Miss Daniel announces the engagement of Pauline Hall for an entr'acte feature for eight weeks next Summer.—The little daughter of Mr. and Mrs. W. H. Kohnle (Lillie Taylor) made her debut as Little Arline in The Bohemian Girl 8.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Waite's Stock co. 6-12 proved a big money winner, playing to S. R. O. at each performance. Annie Louise Ames and a well-balanced co. were seen to advantage in That Dangerous Woman, Wife for Wife, The Lady of Lyons, East Lynne, The Boy from Boston, and The Flag of Freedom. Specialties by the Elmore Sisters were well received. George W. Wilson co. 13-18. May Irwin 21. Kellar 22. Secret Service 23. Shenandoah 31.==OPERA HOUSE (F. W. Mitchell, manager): Dark.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Himmelein's Ideals ended a week's engagement 4, having played to very good business and given satisfaction. The Telephone Girl (return date) 13. May Irwin 20. Wilbur Opera co. 27-Apr. 1.==ITEM: Manager Jackson this week renewed his lease of the Broadway for three years. During the Summer the house will be thoroughly renovated and improved. Mr. Jackson is booking some of the best attractions for next season for the Broadway and the Lyceum, New London.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Two Little Vagrants 7, with Mildred Holland as Fan Fan, supported by a good co. to satisfactory business.==MCDONOUGH THEATRE (W. J. Berrie, manager): Howard Athenæum Specialty co. 7 with good features to excellent business. Wills Brothers opened for three nights 9 to good receipts in In Atlantic City. What Happened to Jawsmith and Two Old Cronies are also announced.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Sowing the Wind 16. The Telephone Girl (return) 18.==JACQUES OPERA HOUSE (Jean Jacques, manager): The Monte Carlo Girls 2-4 presented a good vaudeville entertainment, introducing some clever specialties. New England Opera co. com-

...THE...

NEILL COMPANY

(Present season under direction SOSMAN, LANDIS & HUNT)

JAMES NEILL, Proprietor and Manager

EDWIN H. NEILL, Business Manager

ROBERT MORRIS, Stage Manager

MONTGOMERY PHISTER in *Commercial-Tribune*, Cincinnati, says:

After the performance of Madame Sans Gene given at the Pike last night no one can claim the right to speak disparagingly of stock companies. Good material is to be found in these unpretentious organizations—yes, rare talent, it would seem—and its general excellence, as lodged in the Neill company, was never made better manifest than through the medium of this exacting Sardou play.

Cincinnatians have enjoyed the privilege of seeing Madame Sans Gene in all the splendor of an "original" production; and a few, no doubt, witnessed the Rejane presentation, given under the stamp of Sardou's approval; but no acting of this famous and really worthy comedy has ever been known to Americans that might so utterly dim the glories of the Pike performance as to render enthusiastic praise of it inadmissible. The Neill players seem to have most successfully accomplished that first great desideratum of a thoroughly artistic performance, grasped the spirit of the work, gotten completely within its atmosphere and so imbued themselves with its feeling as to move and act spontaneously and without effort, thus, by the subtleness of art, disguising art, rendering it a truth almost in fact. All embellishments of the stage were magnificent, Mr. McGreer, the scenic artist, with his assistants, having fairly surpassed themselves in the beauty of their work and their fidelity to the original models. The properties were, as well, most artistic and appropriate in all ways, while the costuming would have attracted the most favorable notice upon any stage either in this country or Europe. It is in no sense an exaggeration to say that in the niceties of the smallest essentials the production was within the closest reach of perfection.

Miss Edythe Chapman attained a complete triumph as Madame Sans Gene. It was not a Rejane performance, perhaps, but Katherine Kidder did no better with the part, at the time of her best success, and, indeed, in several of the scenes fell far short of the artistic measure of Miss Chapman. This lady has accomplished nothing during her long stay at Pike's to at all compare with her Sans Gene, and her reputation gained through this one splendidly acted part will command for her the respect of that portion of the playgoing public not easily moved to the applause of any but the most deserving.

No such performance has ever been given at the Pike under the stock system, nor has Miss Chapman ever before so well deserved the unqualified praise of all conscientious and discriminating lovers of good acting.

HERALD SQUARE THEATRE

DUNNE and RYLEY
PRESENT
MATHEWS AND BULGER

HOUSES NIGHTLY **CROWDED**

THE HIT OF THE YEAR

BY THE SAD SEA WAVES

WHAT THEY SAY—ALL PRAISE THEM:

Herald—THOS. WHITE: Did the audience like it? Immensely. The house roared and roared often and loudly . . . . recalled the principals again and again.

World—VICTOR MAPES: Funny to the end.

Evening Journal—JESSIE WOOD: By the Sad Sea Waves will cheer Broadway.

Sun—FRANKLYN FYLES: A good entertainment.

News—JOHN R. STEVENSON: Mathews and Bulger deserve the thanks of the public for an entertainment that is quite the merriest, maddest mixture of fun, music and vaudeville seen on Broadway in many a day.

Telegraph—LEANDER RICHARDSON: It will not fail to attract and delight large audiences.

Journal—ALAN DALE: The result was fascinating. I'll give up my dollars any day. I can't recall a heartier laugh.

Telegram—W. W. AULICK: The piece was what is professionally known as a "howler."

Evening Sun—ACTON DAVIES: If there is any one on earth who can sit through By the Sad Sea Waves without laughing then there must be something wrong with the muscles of his face.

Post—J. R. TOWSE: Certainly be successful.

Address, THOS. W. RYLEY, offices, Knickerbocker Theatre Building, New York.

Also Directing **HOYT'S A MILK WHITE FLAG** and **HOTEL TOPSY TURVY.**

menced a week's engagement 6 to a crowded house in The Isle of Champagne, The Chimes of Normandy, The Tar and the Tartar, and Wang also have been given to enthusiastic audiences.

NEW LONDON.—LYCEUM THEATRE (I. W. Jackson, manager): George W. Wilson co. commenced a week's engagement 6 to capacity. The co. is large and satisfactory. Repertoire: The Social Outlaw, Our Boys, Cricket on the Hearth, The Inquisitive Darky, Lady Audley's Secret, Your Uncle Dudley, The Great Randolph Mystery, The Stars and Stripes Forever, The Guv'nor, The Messenger from Jarvis Section, and The People's Lawyer. The Telephone Girl 14.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Howard Athenæum Specialty co. 6. Lang's moving pictures 7 to small house. Romain Stock co. 17. A Hot Time in New York Apr. 4. A Milk White Flag 17.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Howard Hypnotic co. 2. Co. was booked for 2-4, but rest of engagement was canceled by Manager Johnson on account inferiority of performance.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): The Heart of Chicago 9. Howard Athenæum Specialty co. 11. Charlotte Severson co. 13, 14. Sowing the Wind 17.

TORRINGTON.—OPERA HOUSE (F. R. Matthews manager): Side Tracked 8; packed house; good performance. Professor Carpenter 13-15. Robert Emmet (local) 17. Wills Brothers 22, 23.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Mildred Holland in Two Little Vagrants 8; large and delighted audience. Wills Brothers 16-18.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Side Tracked 9. Under the Red Robe 22. Tennessee's Pardner 24.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Side Tracked 6; fair house; performance fair.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Projectoscope 8; fair attendance.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Side Tracked 7; full house; good performance.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Bennett and Moulton co. began a week's engagement 6; business has been good. Repertoire: Darkest Russia, My Partner, For Cuba's Cause, McKenna's Flirtation, and The Way of the World. Howard Athenæum co. 14. Melville Tucker 18. Katherine Rober 20-25. John Drew 27.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Baldwin-Melville co. Feb. 27-4 to good business in Camille, Humbug, The Prisoner of Algiers, Monte Cristo, Master and man, and The Plunger. The Dream of Love (local) 6; fair house. Primrose and Dockstader's Minstrels 7. Henry Miller 9. The White Slave 10.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Hettie Bernard Chase co. Feb. 27-4 in Under Two Flags, The Widow and the Fool, Rip Van Winkle, Uncle's Darling, Yankee Jack in Cuba, Two Southern Soldiers, and The Little Coquette; small houses. Nilsson's Aerial Ballet 8, 9.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Murray and Mack in Finnegan's Ball 14; fair business; well received. Peters Comedy co. 6-11 in A Knotty Affair, My Boys, A Miserable Marriage, An Easy Place, A Marriage Broker, and American Born. Joe Ott 9. El Capitan 14.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Nilsson Aerial Ballet played to two fair houses 3, 4. Pickerts Comedians 13-18.

GEORGIA.

ATLANTA.—LYCEUM (Walter Baldwin, manager): Baldwin-Melville co. 5-11 to good houses. Repertoire: Bulls and Bears, Humbug, Over the Sea, The Plunger, The Prisoner of Algiers, and Ten Nights in a Bar Room.==COLUMBIA: A Breezy Time Feb. 25-27. Dorothy Morton co., benefit 7. On account of bad weather only $110 was taken in. Peters Comedy co. 13-19.==GRAND: Fadette's Orchestra 6. The White Slave 7. Henry Miller in Heartsease 14, 15. The Highwayman 16. El Capitan 17-18.

SAVANNAH.—THEATRE (David A. Weis, manager): Baldwin-Melville co. closed fourth successful engagement of this season here 4. They are local favorites and can always count on good business here. Primrose and Dockstader's Minstrels to packed house 8; excellent show. The White Slave 9. Henry Miller 10, 11. Murray and Mack 14. Eugenie Blair 15, 16. A Day and a Night 17. El Capitan 22.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): The Fadettes gave a concert 2 under the direction of the Macon Lyceum to S. R. O.; co. well received. Henry Miller 8. Primrose and Dockstader's Minstrels 9. Otis Harlan 16. MacLean-Tyler-Hanford co. 17. El Capitan 20. Eugenie Blair 21.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): A Breezy Time Feb. 28; moderate business; audience pleased. Murray and Mack in Finnegan's Ball 4; large and delighted audiences. MacLean-Tyler-Hanford co. 15. Eugenie Blair 20.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Dark.==ITEM: Manager Nevin has let a contract for $10,000 for improvements on the Opera House. The work will commence May 1, and will be finished Aug. 15.

ALBANY.—SALE-DAVIS OPERA HOUSE (E. D. Wolffe, manager): Murray and Mack in Finnegan's Ball 6, on account of extremely cold weather drew only a fair house; best Irish comedy of season.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Joe Ott in Looking for Trouble Feb. 28. Finnegan's Ball 3 to fair house.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): The White Slave 11.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): A Breezy Time 8. Eugenie Blair 10.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): Alba Heywood 9.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Lewis Morrison in Faust Feb. 27 to S. R. O.; receipts, $700. McEwen, hypnotist, 28-4; fair business; deserved better patronage. Sanford Dodge 6, 7. James-Kidder-Warde co. 17, 18.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Sanford Dodge 3, 4 in A Prisoner of Spain and Othello.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Busby's Ten Nights in a Bar Room 9.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): De Wolf Hopper in The Charlatan 1; delighted a packed house. Hans Hanson 5; good performance; good house. The Prisoner of Zenda 6; light business; performance excellent. The Evil Eye 11. The Rays in A Hot Old Time 12. Jack and the Beanstalk 13.==AUDITORIUM THEATRE (A. R. Waterman, manager): Redmond Dramatic co. 1-4; good business; satisfactory performances. Repertoire: Worth a Million, A Texas Blizzard, The Cashier, and On the Mississippi. Metropolitan Black 400 9-11. The Ivy Leaf 12-15.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Hogan's Alley 1 pleased a fair house. De Wolf Hopper in The Charlatan 2 to capacity; everyone delighted. Hall-Winters co. opened 6 for a week in Little Miss Weatherford to splendid business; excellent co. Mark's U. T. C. 13. The Evil Eye 14. Hans Hanson 15. Darkest America 22. Deshon-DuVries Opera co. 23-25. Under the Dome 28. Gayest Manhattan 29. Tim Murphy Apr. 3.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): The Girl from Chili 1; good audience; play failed to please. Daniel Sully in O'Brien the Contractor 2; fair business.==COLISEUM (William Peterson, manager): Clay Clement 3 in A Southern Gentleman drew an audience of two thousand. Redmond Dramatic co. opened for a week of repertoire 6 in Myrtle Ferns to a good house.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): Uncle Josh Spruceby tested the capacity of the house Feb. 27; general satisfaction. William Owen and a capable co. 2-4 before large and pleased audiences, presenting The Lady of Lyons, The Merchant of Venice, David Garrick, and Othello.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Gormans in Mr. Beane from Boston 2 pleased a fair house. Clay Clement (return date) 4 in A Southern Gentleman; blizzard weather cut receipts. Darkest America 6; good performance. John Martin's Secret 7 failed to appear. Tim Murphy 14. A Parlor Match 15.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Bryan's Comedians closed a successful week's engagement 4. Plays presented: Grit, or True as Steel, The Diamond Mystery, The Girl from the Bowery, Mabel Heath, A Hot Time, The Census Taker, and Vaudeville. Marcy-Grilley co. 6. Black Melba 10. Gayest Manhattan 11.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Clay Clement in The New Dominion 1; large and appreciative audience. Hans Hanson 4; medium business. Newell's Cyrano de Bergerac 6; small business. Billy Link's co. 8, 9. My Daughter's Husband 11.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): James McAlpin in Hans Hanson 3 pleased a fair house. Cole and Johnson 5 in A Trip to Coontown; pleasing entertainment; good business. Billy Link's Vaudeville co. 10. A Parlor Match 12.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Lewis and Lewis co. Feb. 27-1 in The Black Flag, Hearts of Gold, and Brother Against Brother; good business. The Prisoner of Zenda 4. Hans Hanson 6. Jack and the Beanstalk 11. Gorton's Minstrels 10. The Evil Eye 13.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): A Cheerful Idiot 5; large and pleased audience. Cole and Johnson 12. My Daughter's Husband 14. Hans Hanson 18, 19. Vogel's Minstrels 20. Dewey the Hero of Manila 26.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): What Happened to Jones 1; delighted a large audience. Gilmore and Leonard in Hogan's Alley 2 to good business. The Gormans 7. Jack and the Beanstalk 8.

MATTOON.—THEATRE (Charles Hagne, manager): The Girl from Chili Feb. 27; poor attraction; fair business. The Gormans in Mr. Beane from Boston 1; clever co.; good business. Newell's Cyrano de Bergerac 9. Bryan's Comedians 13-15.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): William Owen Feb. 27-1 pleased good business, presenting The Lady of Lyons, The Merchant of Venice, and David Garrick. Robert B. Mantell 18. Mr. Beane from Boston 25.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Uncle Josh Spruceby 3; fair performance and house; wet weather. Town Topics 5; good business and satisfaction. A Bunch of Keys 12.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Clay Clement in A Southern Gentleman to a large and representative audience 2. A Hired Girl 24. Under the Dome 31.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Daniel Sully in Uncle Bob to fair business 1. Beggar Prince Opera co. (benefit stage hands) 6; gave satisfaction.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): The Gormans in Mr. Beane from Boston 3 gave satisfaction to fair business. The Evil Eye 10. Tim Murphy 15. Ferris Comedians 20-25.

EFFINGHAM.—AUSTIN OPERA HOUSE (J. H. Curry, manager): Edison war views 3; S. R. O. Schuman Concert co. 8. Under the Dome 11. Newell's Cyrano de Bergerac 13.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Tennessee's Pardner 4; big business. Axel Westman, of the co., is an old Moline boy and received an ovation.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Daniel Sully in Uncle Bob Feb. 28; small but pleased audience. Pudd'nhead Wilson 1; good house; excellent performance.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Ferris Comedians Feb. 27-5; fair business; general satisfaction. The Hero of Manila 8 canceled.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Uncle Josh Spruceby 1; S. R. O. Dewey the Hero of Manila 7; small house; performance fair.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): The Evil Eye had a large house 7; everyone pleased. Tim Murphy 13. A Parlor Match 18.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Parlor Match 2. Willard Newell presented Cyrano de Bergerac to a small house 4.

DANVILLE.—GRAND OPERA HOUSE (Alexander McCurdy, manager): A Jolly Lot 7; large and pleased audience.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Newell's Cyrano de Bergerac 3; good business; entire satisfaction.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Canadian Jubilee Singers 11. Maro 13.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh A. Snell, manager): Bryan's Comedians 6-11. Under the Dome 20.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Hans Hanson 7; large business. Modjeska 14.

ALTON.—TEMPLE THEATRE (Harrison and Cassard, manager): Hogan's Alley 12.

PANA.—NEW GRAND (Lou Roley, manager): Under the Dome 23.

INDIANA

MARION.—GRAND OPERA HOUSE (E. L. Kanneman, manager): Pudd'nhead Wilson was presented by Edwin Mayo and his superb co. to one of the largest houses of the season 3. Richards and Pringle's Minstrels brought out two packed houses 4. Billy Kersands, Dan Avery, Harry Fiddler, and Bobby Kemp made everybody laugh, and the entire performance was creditable. Modjeska 9. The Late Mr. Early (return) 11. Town Topics 13. Haverly's Minstrels 15. The Two Johns 18. What Happened to Jones 23. Tim Murphy 24. Scott's Minstrels 25.==ITEMS: J. C. Lewis (Si Plunkard) spent Sunday, 5, with friends here. He reports fine business.—The advance sale for Modjeska in Macbeth was unprecedented here, there being over one hundred people in line when the sale opened, and the entire house was sold out in a short time.—Word has been received here of the death of J. D. Gibbs, a prominent Elk of St. Louis, 3. He was the possessor of the Elk tooth once worn by Charles A. Vivian, the founder of the order.

EVANSVILLE.—GRAND (King Cobbs, manager): Roland Reed in His Father's Boy 1 drew a good house, the play proving a good medium for Mr. Reed's powers. Modjeska 3 in Mary Stuart to a packed house, this being her first appearance here. The Turtle 9 drew a large house. The French Maid 18.==PEOPLE'S (T. J. Groves, manager): The Evil Eye 5; good house; appreciative house. Daniel Sully 7. The Span of Life 12. The Late Mr. Early 19.==ITEM: John C. Fisher, manager of Modjeska, was entertained by friends during his stay here.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Modjeska in Mary Stuart 11.==AUDITORIUM (H. G Sommers, manager): Holden Comedy co. to moderate business 2-4, presenting The Last Stroke, The War of Wealth, Alabama, and Captain Herne, U. S. A. Brooke's Marine Band 7 pleased a good-sized audience. Pudd'nhead Wilson 8. Haverly's Minstrels 9. Jack and the Beanstalk 15.==ITEMS: Side Tracked played at Turner Hall 5.—The local Elks will give a minstrel performance Apr. 6.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Edwin Mayo and an excellent co. presented Pudd'nhead Wilson 2 to a large and delighted audience. Dr. T. De Witt Talmadge booked for Feb. 28 canceled on account of illness. Town Topics 9. Haverly's Minstrels 10. Elks Minstrels 17.==ITEM: A. D. Fansler, city clerk, has written a very pretty song, entitled "My Alabama Home," with music by R. Jay Powell, also of this city.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Hall-Winters co. Feb. 27-4 in Little Miss Weatherford, A Man of Mystery, The Telegram, Satan's Foot Ball, Driven from Home, and Under the Sea to fair business; satisfaction given. The Late Mr. Early 7; decidedly the best farce-comedy of the season; small business. Dewey the Hero of Manila 11.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): John Griffith in The Avenger Feb. 28 to a good audience. When London Sleeps 18.==LAY'S OPERA HOUSE (John Wolf, manager): The Missouri Girl 27; pleased audience. Temple Quartette 3, under auspices of Epworth League; good house; delighted audience.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Si Plunkard 4 pleased a crowded house. McCoy-Sharkey Fight 8. The Missouri Girl 9. The Two Johns 11. Alexander Leonard co. 13-18.==ITEM: Four candidates from here will be initiated in Marion Lodge, B. P. O. E., this month.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Corbett-Sharkey fight pictures 2 failed to draw a large house. Richards and Pringle's Minstrels to S. R. O. 3, giving satisfaction. The Missouri Girl pleased a small house 6.==ITEM: Manager Kramer has purchased a new Summer residence.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Edwin Mayo in Pudd'nhead Wilson 4; excellent performance; fair house. Richards and Pringle's Minstrels 6 pleased a crowded house. The Late Mr. Early 10. Town Topics 14. Labadie's Faust 24.

HAMMOND.—HOHMAN OPERA HOUSE (T. E. Bell, manager): The Ivy Leaf 4; large and appreciative audience. Coontown Jubilee 12. Lost in New York 19. A Hired Girl 26. Mrs. B. O'Shaughnessy Apr. 2. Coon Hollow 16.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Hogan's Alley Feb. 27 to good business. Vogel's Minstrels 2 to fair house. Haverly's Minstrels 13. Jack and the Beanstalk 14. Tim Murphy 23.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): The Missouri Girl 2; good house and performance. Alone in Greater New York 7. Mozart Symphony Club 9. Scott's Minstrels 14. Lost in New York 21.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): E. H. Frey, monologist, 7; fair house; entertainment first class. A Jolly Lot 9. The Late Mr. Early 15.==CARLISLE HALL (Carlisle Brothers, managers): Dark.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): Spanish-American war pictures 2; pleasing entertainment. Blanche Hazelton co. 6-11. The Missouri Girl Apr. 7.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): Alexander Leonard co. closed a very unsuccessful week 4. The Missouri Girl 8. The Two Johns 10. Other People's Money 15.

DECATUR.—BOESSE'S OPERA HOUSE (J. W. Boesse, manager): Si Plunkard 1; first-class performance; packed house. The Two Johns 9. Scott's Minstrels 15.

BRAZIL.—MCGREGOR OPERA HOUSE (J. H. Brown, manager): Robert G. Ingersoll 7; good business. Under the Dome 9. Daniel Sully 10. A Jolly Lot 11. The Late Mr. Early 14. Faust 17.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Darkest Russia 3; excellent performance; fair audience. Georgia Minstrels 8. Town Topics 18. Uncle Josh Spruceby 25.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Other People's Money 14. The Two Johns 17.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Pudd'nhead Wilson 7; performance satisfactory; receipts, $553.

ROCHESTER.—ACADEMY OF MUSIC (Charles Cowles in A Country Merchant Feb. 28; good audience; satisfaction given.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): When London Sleeps 2; good house; audience delighted.

MADISON.—GRAND OPERA HOUSE: Labadie's Faust 4; fair house and co. Robert G. Ingersoll 6; large house. Richards and Pringle's Minstrels 9.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Band Minstrels (local) 3, 4; large and enthusiastic audiences. Other People's Money 23.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): The Girl from Paris 1; fair house. The Evil Eye 3; fair attendance.

TIPTON.—KLEYLA THEATRE (Ramsay and Foster, managers): Salisbury Orchestra Feb. 28; good business. Town Topics 10.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Daniel Sully 8. Tim Murphy 10.

RICHMOND.—PHILLIPS OPERA HOUSE (James Dobbins, manager): Daniel Sully 13.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): Mahara's Minstrels Feb. 28; good business.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Shore Acres Feb. 28 to large and pleased house. Archie Boyd as Uncle Nat has been seen here several times and has many friends. Co. good. Colonel Copeland lectured 3 to a big house. John Dillon in Bartlett's Road to Seltzerville 4; light house. Mr. Dillon is always good, but his friends think him deserving of a better play and co. Jefferson De Angelis in The Jolly Musketeer 6 to S. R. O.; every one well pleased; staging and costuming beautiful. Mr. De Angelis is genuinely funny and ably seconded by Harry Macdonough. Bertha Waltzinger, Maud Hollins, and Van Rensselaer Wheeler did good work. A Hired Girl 7. The Heart of Chicago 8. What Happened to Jones 13. Under the Dome 15.==ITEMS: John Dillon played Sioux City in the days of the old Academy, which he always packed, and many of his old friends here yet love to recount his past exploits.—The De Angelis co. played to over $1,000, as said the Alice Nielsen co. Feb. 11.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Prisoner of Zenda Feb. 28, Sol Smith Russell 8. The Rays 14. Shore Acres 15.==GRAND OPERA HOUSE (William Foster, manager): Deshon-Du Vries Opera co. 6-11 opened to S. R. O. The Gormans 13-15. The Blondells 16-18.==ITEMS: Howard Cook, of Boston, will succeed Lee Wolworth as musical director of the Deshon-Du Vries Opera co. Myrtle Vance has signed with this co., replacing Isabelle Sargent, who retires on account of illness.—Samuel Danks, musical director of the Gormans, is making preparations to manage a rewritten revision of The Gilhooleys Abroad next season.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): West's Minstrels 1 gave one of the best performances of the season to capacity. Richard Jose and Carroll Johnson were warmly received. Blondell and Fennessy co. 2, 3 in A Cheerful Idiot, A Jay on Broadway, The Katzenjammer Kids to fair business. Hogan's Alley 5 pleased a fair audience. Coming attractions: The Prisoner of Zenda 7. Jack and the Beanstalk 10. Hans Hanson 12. A Hot Old Time 13. Robert G. Ingersoll 14. The Evil Eye 15. Darkest America 18. The Gormans 19. Deshon-Du Vries Opera co. 21. Gayest Manhattan 26.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Deshon-Du Vries Opera co. Feb. 27-4 in La Mascotte, Olivette, Said Pasha, Girofle-Girofla, The Chimes of Normandy, and Fra Diavolo to fair business; satisfaction given. The Gormans 11. Murray Comedy co. 13-18.==ITEM: George Byron Browne joined the Deshon-Du Vries Opera co. here.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): What Happened to Jones 3 drew a large and fashionable audience. The play was cleverly done and well received. Hogan's Alley 4 to moderate business. The skit and co. failed to make a deep impression. Hans Hansen 8. Jack and the Beanstalk 9. Deshon-Du Vries Opera co. 13-18.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): A Parlor Match entertained a good audience Feb. 28. West's Minstrels scored a signal success 2 before a large audience. De Wolf Hopper in The Charlatan 4; large audience; best of satisfaction.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): Hogan's Alley 8; fair business; audience pleased. Snyder and Buckley made hits. The Prisoner of Zenda 9. Hans Hansen 13. Darkest America 17. Robert B. Mantell 20. Mr. Beane from Boston 21.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Phinney's U. S. Band Feb. 27; large house; general satisfaction. Robert B. Mantell 11. The Heart of Chicago 20.==ITEM: Manager Bear returned 4 from New York.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): De Wolf Hopper in The Charlatan 3; S. R. O. Next to Messrs. Hopper and Kline, Alice Judson carried off the honors. Hogan's Alley 7. The Prisoner of Zenda 8. The Blondells 9-11.

MCGREGOR.—BERGMAN'S OPERA HOUSE (Edward Bergman, manager): Phinney's U. S. Band Feb. 28 pleased a large house. Midway Plaisance 1-3; good attendance.==ITEM: Phinney's Band closed their season here and went to Chicago.

FORT MADISON.—EBINGER GRAND (Elliot Alton, manager): Tennessee's Pardner 1; small house; rainy night. What Happened to Jones 2; big business; excellent performance. Cameron co. 4; light business; good entertainment.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Cameron co. 2; poor house. Money to Burn 6 pleased a large house. Return date booked in April. Fitz and Webster 18.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Beach and Bowers' Minstrels Feb. 23 pleased a large audience. Hans Hansen 9. Kinetoscope 13, 14. The Gormans 16.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Holden Comedy co. No. 1 2-11. Shore Acres 17. The Evil Eye 22. Robert B. Mantell 23.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): A Hired Girl 4; good business. John Dillon in Bartlett's Road to Seltzerville 6; small attendance.

BOONE.—PHIPPS' OPERA HOUSE (B. M. Wiley, manager): Murray Comedy co. 6-12. John Dillon 17. Money to Burn 18.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Money to Burn Feb. 27 to capacity; performance satisfactory.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): W. W. Dayton co. 6, 7. John Dillon 15.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Griffith, hypnotist, Feb. 27-1; full houses.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): What Happened to Smith 8.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): John Dillon 21.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Dark.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (James L. King, manager): A Hired Girl Feb. 28 was welcomed by a big house. They were somewhat disappointed, as the farce, while amusing, is by no means up to the level of Mr. Blaney's other offerings. Charles McCarthy as the "girl" was perfect in make-up and brogue, but his voice was weak. The Paige Sisters, the Shuman Sisters, Gus Pixley, Edith Murilla, Lillian Clayes, and Mart Reagan were good. The Elks had their annual benefit 2, 3, and as usual it was a grand success in every way. A burlesque Romeo and Juliet was the vehicle, and some of the jolliest, cleverest amateurs in the country made it side-splittingly funny, coached by my brilliant and genial friend, Paul Torrington, who, in addition to making-up everybody and stage-managing, played the Apothecary. He was ably assisted by W. C. F. Rechenbach, Frank Weightman as Juliet, H. L. Shirer as Romeo, with Frank Crane, Julius Weidling, Joseph Morgan, Aaron Jetmore, and Frank Bennett in the other parts were all good. The cake walk featuring Pick Smith (who looks like the afternoon shadow of the living skeleton) and Mose Sarbach (who is said to weigh in at 300 pounds) was "the greatest ever."==CRAWFORD'S OPERA HOUSE (O

TIME RAPIDLY FILLING.

The Fascinating Farce,

Mr. Plaster of Paris.

ALFRED J. BUSBY, Manager.

Season 1899-1900.

A WHIRLWIND OF LAUGHTER.

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WESTERN TOUR ALMOST ARRANGED.

T. Crawford, local-manager): Under the Dome drew a good house 28 and pleased all. The co. is very good. J. J. Hyland, J. E. McDonough, Madeline Hunt, and Edith Lemmert being the best. The last named, who is pretty as a picture, introduced a song and dance that was thrice encored. Yon Yonson 4 drew a $429 house and gave a really enjoyable performance all round. Ben Hendricks plays the Swede as a genuine, honest, warm-hearted, brave, and noble fellow, instead of making him a burlesque, and renders the character lovable and admirable. Annie Mack Berlein was a star Irish boarding house keeper, and Beatrice Norman made a fine book agent. Georgie Bryton also gave her charming male impersonations. Sol Smith Russell 6. McSorley's Twins 8. Barlow Brothers' Minstrels 9. A Boy Wanted 10. Shore Acres 11. Clay Clement 17. THOMAS R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Frank Readick co. in Around the World Feb. 27. Monte Cristo 28, and Mazeppa 1; good performances and business. Barlow Brothers' Minstrels 2; satisfactory performance; large business. A Contented Woman 6.

PARSONS.—EDWARDS' OPERA HOUSE (O. P. M. Wiley, manager): A Boy Wanted 2; large house; excellent performance. A Contented Woman 8. Jule Walters 10. Devil's Auction 15. Clay Clement 20. Money to Burn 23. Stowe's U. T. C. 29. Two Married Men Apr. 4.

ATCHISON.—THEATRE (John Seaton, manager): A Hired Girl to a fair house 1; co. an excellent one. Under the Dome did good business 3; splendid co. Irving and French co. 6-8. Western Stars 9. Shore Acres 13. Barlow Brothers' Minstrels 15.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Under the Dome Feb. 27; performance meritorious; business very good; scenery a feature. Hogan's Alley had a good house 2. Money to Burn 15. Clay Clement 22. Cameron co. 28.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Hogan's Alley 4; good performance to capacity. A Boy Wanted 8. Clay Clement 18. Devil's Auction 22. Money to Burn 8 failed to appear.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): A Boy Wanted 1 to $400 house; audience pleased. Hogan's Alley 4; good house; audience disappointed. Peruchi-Beldeni co. 6-8. Belle Archer 9.

OTTAWA.—ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Hogan's Alley 1; fair performance; good business. Vernon, hypnotist, 2-4; fair business. Barlow Brothers' Minstrels 10.

WELLINGTON.—WOOD'S OPERA HOUSE (Black and Martin, managers): Barlow Brothers' Minstrels Feb. 28 pleased a full house. A Boy Wanted 4 pleased a good house. Graham-Earle co. 6-11.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Barlow Brothers' Minstrels played a large house Feb. 27. A Boy Wanted 3; good business and co. Belle Archer 7.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): Graham-Earle co. 2-4 presented Counterfeit Money, My Uncle from New York, and The Colonel's Wives; fair houses.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Old Farmer Hopkins to good house Feb. 28. Money to Burn 6 canceled. A Boy Wanted 7. McSorley's Twins 9.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): Bobby Gaylor in McSorley's Twins 5; light business.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Hogan's Alley Feb. 28; big house; audience disappointed.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton manager): Old Farmer Hopkins co. 3; fine performance; fair business.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Barlow's Minstrels 3; good business; audience pleased.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Irving French co. 9-11. Cameron co. 29.

GREAT BEND.—WILLNER'S OPERA HOUSE (J. F. Lewis, manager): Old Farmer Hopkins 15.

KENTUCKY.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager): The Herrmanns Feb. 28; large and appreciative audience. Nat Reiss co. was billed to fill out the week in repertoire, but owing to some dissatisfaction in the co. and the poor manner in which they presented In Old Madrid and A Jay from Jayville 27 and 1 respectively the remainder of their engagement was canceled by Manager Heffner.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Modjeska 4 in Macbeth to largest house of season; receipts $700. Cinematoscope 7; small house. Richards and Pringle's Minstrels 11. The Span of Life 13. Newell's Cyrano de Bergerac 16. The Late Mr. Early 21. The Lees Apr. 10

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Dan Darleigh in Back on the Farm 4; poor business; co. poor except Dan Darleigh. Nat Reiss co. 6-11 closed season at Frankfort and did not appear.—ITEM: Mr. and Mrs. Nat Reiss joined Back on the Farm here.

ASHLAND.—THEATRE (W. Meinhart, manager): Murray and Mack 3; good house; audience pleased. Louise Brehany Concert co. 9. Darkest Russia 23. Si Plunkard 30.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Daniel Darleigh in Back on the Farm 2, 3; inclement weather; light houses. The Girl from the Klondike (local) 17.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Frantz's Art Views Feb. 28, 1; good houses.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): Frantz's Art Views 8, 9. Richards and Pringle's Minstrels 13. The Span of Life 14.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Little Minister 6. The Turtle 8; good house and performance.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Local minstrels 3; S. R. O.; performance good Watoscope 13. The Late Mr. Early 27.

MAYSVILLE.—WASHINGTON OPERA HOUSE (I. D. Dye, manager): Scalchi Concert co. 25. The Girl from Paris 30.

MIDDLESBOROUGH.—OPERA HOUSE (J. L. Manring and Co., managers): The Late Mr. Early Feb. 28.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Andrews Opera co. 13, 14.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Broadway Theatre Opera co. in The Highwayman 1; packed house; audience disappointed, as performance was cut. The Dazzler 3; small house. The Devil's Auction 5; S. R. O.; audience satisfied. Aubrey Dramatic co. 12-18. Why Smith Left Home 22. Two Married Men 24. A Contented Woman 25.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Huget, manager): Louisiana, a new play by W. M. Barrow, will be presented, with new scenery, by local amateurs Apr. 6, 7.—UNIVERSITY LYCEUM: Scalchi Concert co. 6; crowded house. Mme. Scalchi was received with enthusiasm.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): El Capitan 4; large but disappointed audience. The Dazzler 18. Two Married Men 23.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Graham's Specialty co. 3, 4 pleasantly entertained good audiences. Jessie Harcourt, with a fair supporting co., opened 6 for a week to a full house. Stetson's U. T. C. Apr. 1. A Milk White Flag 3. Della Fox 6.—THE NOROMBEGA (F. W. Reed, manager): Lieutenant Jeffreys, hypnotist, closed a very successful week 4. California Burlesque co. Apr. 3-8.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): The Belle of New York 6, 7 delighted big houses. The Prince of Polillo (local) 14-16. Corse Payton 20, indefinite.—PORTLAND THEATRE (M. J. Garrity, manager): Edward Maynard co. 6-11 presenting The Two Orphans, Pygmalion and Galatea, Two Fools, The Dark Side of London, and Shamrock and Rose, drawing well.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Jessie Harcourt co. closed a successful engagement in repertoire 4, having drawn good houses every night. Little Miss Nobody 17.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Robinson Opera co. closed a very successful week 4.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Edward Maynard co. 13-18.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark.

HOULTON.—OPERA HOUSE: Stetson's U. T. C. May 6.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fetterer, manager): Macauley-Patton co. closed a week's engagement of fair business 4, having presented A Minister's Son, Royal Rags, In Mizzouri, A Sly Old Fox, Looking for Gold, and Fate in a satisfactory manner. The Heart of Chicago canceled 11.—ITEM: William M. Clayborne, of this city, has signed to go with the advance of Ringling Brothers' Circus this Summer.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers): Digby Bell in Joe Hurst, Gentleman, 6; excellent performance; good house. Thomas E. Shea 20-25.—ITEM: Mellinger Brothers have leased the Academy of Music for three years. The theatre will be renovated and the stage made 12 feet larger and fitted with new scenery.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Waite's Comedy co. (second week) 6-11 continue to draw large audiences. Repertoire: A Bachelor's Housekeeper, Uncle Reuben Lowder, The Sultan's Daughter, The Dumb Witness, Cheek, Driven from Home, Young America, The Black Flag, Casey's Troubles, The Prince of Liars, Mr. Byall of Texas, and Uncle Sam's Visit to Cuba. The Bride Elect 13. Jefferson Comedy co. 15. The Stowaway 16. Frankie Carpenter 20-25.—ITEM: Raymon Moore was engaged for the second week of the Waite engagement. Mr. Moore has been suffering for some time with inflammatory rheumatism, and was unable to appear evening of 6.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Corse Payton co. opened for two weeks 6 to crowded houses. Plays presented: The Planter's Wife, The Galley Slave, Camille, Jim the Penman, My Kentucky Home, Drifted Apart, The American Princess, A Child of the State, Jack and the Beanstalk, and Is Marriage a Failure.—NEW MUSIC HALL (W. H. Boody, manager): The Butterfly Burlesquers 6-8; good houses. Monte Carlo Girls 9-11.—ITEM: The Savoy Theatre will open under the management of William D. Marron 13 with high-class vaudeville.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Stowaway had a fair-sized following 3, 4. James A. Herne left a very pleasant impression with The Rev. Griffith Davenport 6, 7, and while they were not Shore-Acres-sized houses they showed a warm interest and sympathy in the new venture of this conscientious artist. The play is superbly staged and the players of distinct ability. The 2d Regiment Band swarmed the theatre with their friends 8. The Mikado (local) 10. The Belle of New York 16. The Bride-Elect 17. Kellar 18. Secret Service 20. Rosenthal 24.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): New England Comic Opera co. Feb. 27-4; fair business. Operas sung were: The Isle of Champagne, The Tar and the Tartar, The Bohemian Girl, The Street Singer, The Chimes of Normandy, Boccaccio, Fra Diavolo, and Said Pasha. Wang, which was advertised, was not put on. Some of the operas were sung in a disappointing manner. The Elroy Stock co. opened for a week 6 in The White Squadron to S. R. O. Lafayette (local) 15, 16. Charlotte Severson 20-25.

NORTH ADAMS.—WILSON OPERA HOUSE (W. P. Meade, manager): Frame Concert co. 7, under auspices of Clan McIntyre, gave a delightful entertainment to capacity. On the Bowery 16.—ITEMS: The contract for the repairs on the Columbia Opera House has been let, and the house will be ready for the reopening about Apr. 15.—The members of Clan McIntyre tendered W. F. Frame and his clever co. a reception during their stay in this city, and Mr. Frame was presented with a handsome gold-headed cane.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Corse Payton Stock co. did a land office business Feb. 27-4, presenting Woman Against Woman, The White Slave, Only a Farmer's Daughter, Alone in London, On the Rappahannock, Denise, The Runaway Wife, An Unequal Match, A Member of Congress, and Cyrano de Bergerac. Jefferson Comedy co. in Rip Van Winkle to a good house 6. Howard Athenæum Star Specialty co. 8. Smith College Glee co. 15. Under the Red Robe 17. Kellar 20.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Russell H. Conwell lectured 3 before a good-sized audience. Stover's Ten Nights in a Bar Room 4; large business; poor performance. Kate Claxton in The Two Orphans 6, with a fair supporting co. to S. R. O. Little Lord Fauntleroy 9-11. Waite's Comedy co. 13-25.—ITEM: George Sylvester, of this city, is a member of Kate Claxton's co., and does very creditable work.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Jefferson Comedy co. in Rip Van Winkle 3; crowded houses; entire satisfaction. On the Bowery 17. A Guilty Mother 20.—ITEMS: The seats for Rip Van Winkle were entirely sold out one hour after the sale began.—Manager Lawler arranged for a matinee for which all the seats were sold before the performance.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Corse Payton Stock co. began a week's engagement in Woman Against Woman to a crowded house 6. W. D. Corbett, R. P. Crolius, Florence Hamilton, and Dora Lombard deserve mention for good work. Rip Van Winkle 16. The Stowaway 18. George W. Wilson Stock co. 20-25.

HOLYOKE.—EMPIRE (T. F. Murray, manager): The Russian Honeymoon (local) 6, 7; crowded houses. Frame's Concert co. 8; large and appreciative audience. The Stowaway 9-1 opened to full house. A Guilty Mother 16-18.—ITEM: Manager Potter, of the Opera House, has been confined to his bed by illness, caused by the shock of the recent fire.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Bride Elect 3. Dan Daly in The Belle of New York to a very large and delighted audience 8. Kate Claxton 9. Jefferson Comedy co. 10. Bennett and Moulton Comedy co. 13-18. The Spooners 20-25. Shenandoah Apr. 7.

WORCESTER.—THEATRE (James F. Rock, manager): Francis Wilson presented The Little Corporal 6. The Bride Elect 16. The Telephone Girl 18.—LOTHROP'S OPERA HOUSE (Alfred T. Wilson, manager): Al W. Martin's U. T. C. did phenomenal business 6-11. The two Orphans 13-18.

LYNN.—THEATRE (Dodge and Harrison managers): Bennett and Moulton co. opened second week of engagement 6 to continued big business, giving satisfaction. Jefferson Comedy co. 13. The Bride-Elect 15.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Frankie Carpenter co. presented Pawn Ticket 210, Conn the Shanghraun, and Miss Harum Scarum 2-4; performances fair. Corse Payton co. 13-18.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): Burrill Comedy co. 6-11 opened to good house. Repertoire: Infatuation, Saved from the Sea, True as Steel, Old Glory, and Rip Van Winkle.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): The Two Orphans 8.—ITEM: Manager W. L. Gallagher, of the Gloucester Musee, was presented with a gold-headed cane by the employees of the house 6.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Jefferson Comedy co. in Rip Van Winkle 7; large audience; splendid performance.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Biograph 3-8. Jefferson Comedy co. 14. The Stowaway 17.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Callahan's Faust 13.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Two Orphans 10.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): Sowing the Wind 15. Kellar 16.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Edison's moving pictures 9.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Haverly's Minstrels did satisfactory business 1. Arthur Deming did much to make the evening enjoyable, and Billy Rice was a close second. Gayest Manhattan fairly entertained a good-sized audience 7. Roland Reed 10. Rosenthal 13.—GRAND (O. Stair, manager): The Real Widow Brown proved a real good entertainer, and did a deservedly good business 2-4. The specialties were of a high order, but were secondary to the many funny situations offered by the play itself. The Holden Comedy co. in The War of Wealth opened to large business 5. Over the Sea 9-11. When London Sleeps 13-15.—ITEMS: Teresa Carreno gave a performance at the St. Cecelia Hall 3 before a large audience made up of musical people, all of whom were most enthusiastic over the wonderful playing of this great artist.—The Banda Rossa, booked at Powers, for 11, canceled.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Gayest Manhattan 8; crowded house; pleased audience. Side Tracked 10. Jack and the Beanstalk 16. The Ivy Leaf 20.—GRAND OPERA HOUSE (Lee Getter, manager): Maxam and Hartwell closed a very successful week 4. Marks Brothers co. opened for two weeks 6 to S. R. O.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): John Griffith in The Avenger 1; good house; audience pleased. Haverly's Minstrels 7; big house; audience delighted. Otis Skinner 17. Walker Whiteside 27. Sousa's Band Apr. 6.

JACKSON.—ATHENÆUM (H. J. Porter, manager): John Griffith in The Avenger 4 to moderate business. Roland Reed 6, with an excellent co., presented The Wrong Mr. Wright to a fair house. Side Tracked 8; large house. Pudd'nhead Wilson 10.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Slater, managers): Haverly's Minstrels 2; largest house of season; excellent entertainment. Stetson's U. T. C. 6; small business; good co. Lost in New York 10.

ANN ARBOR.—NEW ATHENS THEATRE (L. J. Liesmer, manager): Roland Reed 6 in His Father's Boy. Mr. Reed and his co. scored decided hits. Otis Skinner 10. Waite's Opera co. 13-18.—UNIVERSITY HALL: Teresa Carreno 7. Brooke's Marine Band 8.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Gayest Manhattan 3; fair business; best of satisfaction. Stetson's U. T. C. had two big houses 4. The Volunteer (local) drew a good audience 7. Jack and the Beanstalk 17.

MUSKEGON.—OPERA HOUSE (H. F. Greundler, manager): The Real Widow Brown 1. Lost in New York 2. Devil's Island 3. Gayest Manhattan 6. All good productions and well received by fairly good audiences. Side Tracked 13.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Stetson's U. T. C. 2; crowded house. Marks Brothers 4 to crowded houses. Cinematograph 9. The Herrmanns 15. Tammany Tigers 17.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Scott's Minstrels to good house 7; creditable performance. Banda Rossa 10. Otis Skinner 11.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Devil's Island Feb. 27, 28 to fair houses. Gayest Manhattan 3 pleased a large audience. Lost in New York 7. Roland Reed 9.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: (E. R. Smith, manager): Gayest Manhattan 1; large disappointed audience. John Griffith in The Avenger 3; large and pleased audience.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Real Widow Brown pleased a fair house 7. Lost in New York 8. Roland Reed 11.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns-Brewer, manager): Stetson's U. T. C. 9. The Sleeping City 14.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): John Griffith 11.

MANISTEE.—THE GRAND (Edward Johnson, manager): John Griffith 6, 7.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Clara Thropp in A Doll's House Feb. 28; excellent performance; small house. Walker Whiteside 6. On the Suwanee River 10. A Midnight Bell 14. John Griffith 22. Sousa's Band 28. Lewis Morrison 29.

PIPESTONE.—NEW OPERA HOUSE (R. W. Ashton, manager): Colonel Copeland, lecturer, pleased a large house 1.—FERRIS GRAND (W. H. Smith, manager): This new house will open 8 with A Hired Girl. The opening will be a benefit tendered to A. D. Ferris, the owner.

MANKATO.—THEATRE (Charles P. Hoeffler, manager): Georgia Up to Date 1; good business; performance fair. Minn. University Glee and Mandolin Club 6 to fair business; co. fair. A Hired Girl 9. The Heart of Chicago 13.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): University of Minnesota Glee and Mandolin Clubs 9. The Heart of Chicago 16. Under the Dome 23.—AUDITORIUM (Hoeffler and Smersch, managers): A Hired Girl 10.

WINONA.—OPERA HOUSE (M. D. Field, manager): West's Minstrels 4; big business; best minstrels ever seen. The Man from Mexico 11. A Hired Girl 13. My Friend from India 15.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Robert B. Mantell in A Secret Warrant 6; large and appreciative audience. The Heart of Chicago 15. Shamrock and Rose (local) 17. Under the Dome 22.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Dr. Willits (a lecture) 1; excellent performance; S. R. O. Robert B. Mantell 8.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Walker Whiteside (return date) 8. John Griffith 17, 18.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): A Bunch of Keys 2; fair business. Hogan's Alley 11.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): A Bunch of Keys Feb. 28; packed house; audience pleased.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): A Hired Girl 9.

MISSISSIPPI.

GREENVILLE.—MARCH OPERA HOUSE (H. E. March, manager): The Dazzler to a large house Feb. 27; pleasing immensely. May Fiske, Griffin and Bouiden, James Dooling, and Leslie and Audley were the principal entertainers.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): The Dazzler 2; poor house; excellent performance. Scalchi Concert co. 7. Passion Play 8, 9.

COLUMBUS.—OPERA HOUSE (P. W. Maer, manager): Alba Heywood co. Feb. 28; fair audience; performance good. Wiedemann's Comedians 6-11.

MISSOURI.

ST. JOSEPH.—CRAWFORD THEATRE (E. S. Brigham, manager): Under the Dome 2 to good house. Yon Yonson 3; good house. The Flints, hypnotists, 6-11; good houses.—TOOTLE THEATRE (C. U. Philley, manager): A Hired Girl 2; good house, but failed to please. Woodward Stock co. 4 in Cyrano de Bergerac to good houses. Sol Smith Russell 7 in The Hon. John Grigsby to an overflowing house; first-class co. Jefferson De Angelis 8. Shore Acres 9.—ITEM: The seating capacity of Tootle's has been increased about one hundred.

LOUISIANA.—PARK'S OPERA HOUSE (R. W. Young, manager): Western Stars 3; big house. Hogan's Alley 13. A Boy Wanted 20. Richards and Pringle's Minstrels Apr. 1.—BURNETT OPERA HOUSE (Max Michael, manager): Dark.—ITEM: Cornelia Appy, of the Western Stars co., has not been with the co. for the past week, owing to the illness of her mother. She will join the co. 6.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Blind Boone Concert co. 3; good business; packed house. This is Boone's birthplace, and at present the home of his parents. Western Stars 17.—ITEM: W. C. Burton, of last season's Pertle Springs Stock co., stopped here 20 to visit friends, while en route to join Woodward Stock co. at Kansas City.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Peruchi-Beldeni co. in A Venetian Affair, Rip Van Winkle, A Georgia Cracker, My Partner, The Kentucky Girl, and The Office Boy Feb. 27-4 to big business; co. good. Hogan's Alley 5 to S. R. O.; entire satisfaction. Will play a return engagement 8. Belle Archer 10. Devil's Auction 11. A Contented Woman (return) 12. Clay Clement 17.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Local minstrels Feb. 28; big business. Hogan's Alley 14. Blind Boone 16. A Boy Wanted 21. Georgia Minstrels 31.—HARDIN COLLEGE MUSIC HALL (Million and Crossley, managers): Western Stars Concert co. gave a highly entertaining programme 7.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Senter Payton co. Feb. 28-4; performance good; business fair; inclement weather. Plays presented: Is Marriage a Failure, Sam Rourke's Vision, A Duel to the Death, A Yankee in Cuba, and The Millionaire. Cameron co. 8.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): What Happened to Jones Feb. 28; fair house. The Prisoner of Zenda 3; good house. The Gormans 6. Yon Yonson 14. Tim Murphy 16. Gayest Manhattan 23.

CAPE GIRARDEAU.—BROADWAY THEATRE (Matteson, Joseph and Chenue, managers): Ferris' Comedians Feb. 23-25 in On the Ohio, Fortune's Fool, and Our German Friend; excellent co.; audiences pleased. Richards and Pringle's Minstrels 21.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): the Battle of Manila 1, 2; fair business. Cameron co. 10. Richards and Pringle's Minstrels 27. Blind Boone 31.

FULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager): The Battle of Manila Feb. 27, 28; S. R. O.; all satisfied. W. A. Quales lectured 1 to fair audience. Blind Boone 15. Hogan's Alley 16.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hatton, manager): The Rivals (local) 2 pleased a large audience. What Happened to Jones 6; good attraction; business excellent.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): Tim Murphy 7 in The Carpetbagger; crowded house; audience delighted.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Hogan's Alley 18. Gayest Manhattan 21.

SPRINGFIELD.—BALDWIN'S THEATRE (Charles E. Brooks, manager): Devil's Auction 12. Clay Clement 13.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Cinematographe 3, 4; light business. What Happened to Jones 8.

MACON.—BLEE'S THEATRE (R. W. Frey, manager): Gorton's Minstrels 2; best house of the season; performance fair.

RICH HILL.—ANDERSON'S OPERA HOUSE (T. D. Anderson, manager): Bassay, magician, 8, 9. Crowe Comedy co. 26-Apr. 1.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Hogan's Alley 11.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): A Midnight Bell to good houses Feb. 27-1; good co. Frank Daniels to overflowing houses 2-4, presenting The Wizard of the Nile and The Idol's Eye. The best that Butte has ever seen is the verdict without contradiction. Mr. Daniels himself is inimitable. Helen Redmond is bewitchingly pretty, while the clever Norma Kopp and the graceful Kate Uart are close seconds. Who is Who 7-8. Clara Thropp 12-15. Lewis Morrison 16-19. James-Kidder-Warde co. 20-25. Sousa's Band 26.—UNION FAMILY THEATRE (Dick P. Sutton, manager): Martell's Merrymakers drew good crowds to Miss Tattler's Troubles 27-5. Esther Wallace was the favorite, and Oscar P. Sisson was also excellent. The specialties are excellent, especially the tight wire work of Harry Martell, and the bicycle trick riding of the Martell Family. Same co. next week in A Pair of Lunatics.

HELENA.—MING'S OPERA HOUSE (E. G. Willson, manager): L. R. Stockwell in A Midnight Bell 2; good house; audience pleased. Frank Daniels 6. Who is Who 9. Clara Thropp 15, 16. Lewis Morrison 22. James-Kidder-Warde co. 28, 29. Grau Opera co. 31.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): A Midnight Bell 3 to large house; performance a disappointment. Clara Thropp 7.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): On the Suwanee River 1; large house; performance excellent. A Midnight Bell 7. Who is Who 11.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): On the Suwanee River 2; large and delighted audience. A Midnight Bell 8.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): On the Suwanee River Feb. 28; good co.; large house. A Midnight Bell 6. Who is Who 10.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Kelly and Mason 4 in Who is Who; fair business; good performance. Clara Thropp 10.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Kelly and Mason in Who is Who 3; good entertainment; fair house.

NEBRASKA.

LINCOLN.—THE OLIVER (Direction of L. M. Crawford and F. C. Zehrung): Yon Yonson Feb. 28; good house; pleased audience. Shore Acres 1; big house; excellent entertainment. McSorley's Twins 2; fair house; fair performance. Sol Smith Russell 9.—THE FUNKE (Direction of L. M. Crawford and F. C. Zehrung): Robert J. Burdette 2; full house; delighted audience. A Hired Girl 4; fair house; entertainment ordinary. Stowe's U. T. C. 7. The Rays 17.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): Merrie Belle Opera co. 6. Bobby Gaylor 9. Barlow Brothers' Minstrels 18. The Knowlesses 20-22.—STEELE'S OPERA HOUSE (Steele

and Hansen, managers): Yon Yonson 2; good house; audience pleased.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Bobby Gaylor in McSorley's Twins 1 to poor business; good performance. Stowe's U. T. C. 3; crowded house. A Hired Girl 6; fair business; audience pleased. Battle of Manila 20-22. Fitz and Webster 28. Clay Clement Apr. 3.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Shore Acres 2 to capacity. A fine play presented by a competent co. Merrie Belle Opera co. 7. Eli Perkins 22. Clay Clement 28.==AUDITORIUM (G. L. Platt, manager): Dark.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): McSorley's Twins Feb. 28; topheavy house; poor performance. A Hired Girl 3; fair house; audience disappointed. The Heart of Chicago 6. Chase-Lister co. 7-11. Shore Acres 14.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): R. J. Burdette lectured to a large and pleased audience 3. Romance of Coon Hollow 20. Tom Edson the Electrician 25. Clay Clement 29.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Yon Yonson 1; big business; excellent performance.==ITEM: Manager Killian is in Chicago on business.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): McSorley's Twins 3 failed to appear. All Aboard 14.==ITEM: Colonel W. F. Cody (Buffalo Bill) will leave for New York 6.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Chicago Ladies' Quartette 6.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Zephra (local) 2-4 to S. R. O. Stetson's U. T. C. 7 pleased large houses.==PARK THEATRE (Ormsby A. Court, manager): Australian Beauties 2-4; much satisfaction; S. R. O. Casino Burlesquers 6, 7 pleased large houses. Butterfly Burlesquers 9-11. Frankie Carpenter co. 13-18.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Brosnahan-Jackson co. gave satisfaction to large audiences 6-11 in A Child of Destiny, Only a Farmer's Daughter, Forgiven, Maine and Georgia, Under Two Flags, A Daughter of the 21st, and Turned Up. Stetson's U. T. C. 14.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Robinson Opera co. 9-11 presented Said Pasha, Fra Diavolo, The Mikado, and The Bohemian Girl. Della Fox, Apr. 1.

NASHUA.—THEATRE (A. H. Davis, manager): The Spooners closed a week's engagement 4 to fair business. Casino Burlesquers gave a fair performance to well-filled house 8. Jefferson Comedy co. 9.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Stetson's U. T. C. 11. Vaudeville 18.==FOLSOM OPERA HOUSE (W. R. Low, manager): Dark.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Stetson's U. T. C. 9.

PORTSMOUTH.—MUSIC HALL (W. G. Ayers, acting-manager): Stetson's U. T. C. co. did fairly well 8.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenqui, manager): The Village Postmaster 6-11. Frank Mordaunt played the title role well. W. H. Pascoe, Dan Collier, Fanchon Campbell, Mabel Eaton, and Grace Clark also deserve mention. Very pleasing performance; business opened very good. A Dangerous Maid 13-18. The Three Dragoons 20-25.==WALDMANN'S NEW THEATRE (Fred. Waldmann, manager): Fanny Rice in At the French Ball 6-11 pleased all her patrons; opened to fair business. Robert Fitzsimmons 13-18. Clifford and Huth 20-25.==COLUMBIA THEATRE (M. J. Jacobs, manager): The Burglar was revived by the stock co. 6-11. Baby Beatrice proved a prime favorite. H. Coulter Brinker, Robert Neil, Una Abell, and Virginia Jackson won the most favor. The White Slave 13-18. Cumberland '61 20-25.==JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): The White Heather 6-11. Chattanooga 13-18. Knobs o' Tennessee 20-25.==KRUEGER AUDITORIUM: The Bavarian Peasant co. in The Crucifix Carver of Ammergau 6, Der Prozesshansl 7, and Jägerblut 8.==ITEMS: The Newark Theatre will be closed Holy Week. Lodge No. 28, T. M. A., held a meeting 5 and initiated six new members. A social session followed. The Oriental Masonic Lodge has engaged the greater part of Waldmann's New Theatre for 10. From present indications the Corse Payton co. at the Newark will not be the only attraction during the early Summer in Newark.—Manager Robie is considering a season of light opera at his house.—The New Theatre is built with facilities for a roof garden, which may be opened.—Father Chidwick lectured on the *Maine* at the New Theatre 5.—Business 27-4: Newark, The Moth and the Flame, profitable; Columbia, stock co., good; Jacobs', The Great Northwest, poor; Waldmann's New Theatre, Joseph Hart co., fair; Waldmann's Opera House, The Knickerbockers, $3,402.45.
C. Z. KENT.

ELIZABETH.—STAR (Colonel W. M. Morton, manager): Cinematograph 4 to fair business. His Better Half 8 evoked much laughter; business good. Washburn's Minstrels (benefit employees of theatre) 11. Boston Howard Athenæum co. 13. The Real Widow Brown 16. A Rag Time Reception 17. The Turtle 21. For Her Sake 23. The Evil Eye 25. Arnold-Wells co. Apr. 3-8. A Runaway Girl 13. The Highwayman 15.==LYCEUM THEATRE (W. M. Drake, manager): Sawtelle Dramatic co. Feb. 27-4. McCarthy's Mishaps 6; fair business; audience pleased. Knobs o' Tennessee 11. Vance Comedy co. 13-15. Natural Gas 17. In Old Kentucky 24. Joseph Greene co. Apr. 3-8. J. E. Toole co. 17-22.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Kellar gave one of his ever pleasing performances 3 to large audience. The Silver King 4 to good business. Sawtelle's Operatic co. opened 6 for a week to S. R. O. Repertoire: Dangers of a Great City, On the Hudson, The Captain's Mate, True as Steel, A Race for Life, Uncle Sam in Cuba, The Buckeye, and Faust. Under the Red Robe 16. Joshua Simpkins 17. The Turtle 18. The Telephone Girl 20. In Old Kentucky 25.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): Myles McCarthy in True Irish Love 2-4 to good-sized and pleased audiences. Hal Reid in Knobs o' Tennessee 6-8 to fine business, which the co. deserved. As We See It 9-11. Joseph Greene 13-18.==OPERA HOUSE (John J. Goetchius, manager): Steve Brodie in On the Bowery 6-8 to topheavy houses; scenic effects good; co. fair. Cuba's Vow 9-11. Kennedy's Players 13-18.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Washburn's Minstrels 5-8; S. R. O.; appreciative audiences. On the Bowery 9-11. Irving Place Theatre co. 12. Cuba's Vow 13-16.==DEWEY THEATRE (D. G. Kennedy, manager): Dewey Stock co. 6-11; co. fair; business light.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Sowing the Wind 4. Chattanooga 8, 9; fair business; good performance. The Real Widow Brown 13, 14. Under the Red Robe 15. The American biograph is exhibited during the day and on evenings when there is no other attraction.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Sevengala, hypnotist, 2-4; light business. Chattanooga 10. Metropolitan Merry Makers 15. Joseph Greene co. 20-25. The Sunshine of Paradise Alley 29.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): A Rag Time Reception 16.==COLUMBIA THEATRE (John T. Platt, manager): Daniel Sullivan 17, 18.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Chattanooga 7; good business; audience pleased. The Real Widow Brown 15.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): McCarthy's Mishaps 7; small house. Washburn's Minstrels 10.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): As We See It 8; performance fair; small house. His Better Half 15.

ASBURY PARK.—OPERA HOUSE (W. H. Morris, manager): Chattanooga 11. The Sunshine of Paradise Alley 31.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Fields and Hanson's Minstrels 16.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Dark.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): Charles Harrison Dramatic co, Feb. 27-4, presenting A Woman's War, A Trip to New York, Teddy O'Malley, The Irish-American Cousin, Rip Van Winkle, The Pioneer, and Hazel Kirke; satisfactory business; audiences pleased. The Pay Train 11.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): A Milk White Flag 6; large house. Marie Dantes, Mary Marble, and Little Chip scored. Isham's Octoroons 8; fair house. Wargraph 10, 11. Shea-McAuliffe Stock co. 13, and 15-18. The Turtle 14.==GLOBE THEATRE (E. L. Johnson, manager): San Francisco Minstrels 2-4; large business. Rose Sydell's London Belles 6-8 to capacity. As We See It 13-15.==ITEMS: Colonel S. A. Paine, for many years dramatic editor of the *Telegram*, has severed his connection with that paper.—The San Francisco Minstrels closed a season of thirty weeks 4.—Frank O'Brien, of Natural Gas, visited his wife here 5.—Backer's Circus is organizing in this city, and will start en tour Apr. 10.—Preparations are being made to enlarge the stage of the Globe, making it ten feet deeper.—Thomas D. Van Osten, manager of the Gaiety Theatre, Scranton, was a guest 7 of Local Manager W. Charles Smith, of the Lyceum.—Manager Johnson, of the Globe, presented an extra midnight performance of the London Belles 7. The plan proved profitable.—The Hotel Rathbun tendered a banquet to the local newspaper men and correspondents at the opening of its new grill room 8. At the conclusion of the banquet the Elmira Press Club was formed to include local newspaper people.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Banda Rossa delighted a fair house 2. John Drew in The Liars 4. Rosenthal, pianist, drew lightly 6; finished performance. La Belle Helene to good house 7. In Old Kentucky pleased a large house 8. Percy Kingsley, of this city, received a warm welcome. The Moth and the Flame 10, 11. The Liliputians 17, 18.==BASTABLE THEATRE (S. S. Shubert, manager): The Nominee amused good crowds and was capably presented by the stock co. 6-11. The Fatal Card 13-18.==GRAND OPERA HOUSE (A. A. Graff, manager; G. A. Edes, business-manager): A Guilty Mother pleased fair houses 2-4. The Dawn of Freedom was well done to good business 6-8. A Milk White Flag 9-11. New York Stars 13-15. Tennessee's Pardner 16-18.==ITEMS: A. C. Buckenberger, treasurer of the Grand, left 4 to become manager of the Rochester B. B. C.—Blanche Weaver visited at her home here last week.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): In Old Kentucky, presented by an excellent co., headed by Frank Dayton 6, 7 pleased large audiences. The elaborate and appropriate scenery added materially to the success of the play. The Shubert Stock co. 8, 9, appeared in Camille before large and delighted houses. Rose Stahl, in the title-role, was greatly admired. Francis Wilson in The Little Corporal 10, 11. Kelcey-Shannon co. 13, 14. Stock co. in Christopher, Jr., 15-18.==LYCEUM THEATRE (A. E. Wolff, manager): La Belle Helene attracted a fine house 6. Natural Gas to good business 9. The Heart of Maryland 10, 11 to large audiences.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Vance Comedy co. presented The Limited Mail, Patent Applied For, The Queen of the Circus, and The Hidden Hand to good audiences 2-4, but failed to awaken much enthusiasm. Notwithstanding the stormy night Crockett's Comedians (local) played to one of the largest houses of the season 7. The performance itself was so creditable and gave such satisfaction that it was repeated 9 with very gratifying results. The management is considering several very flattering offers from other cities. La Belle Helene 11. Sowing the Wind 13. Joshua Simpkins 14. Natural Gas 16. Brownson Union (local) 17.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): John Drew in The Liars 1. Hotel Topsy Turvy 2 to crowded houses. Mistakes Will Happen 3, 4, one of the best comedies seen here this season, did not fare as well as Francis Wilson in The Little Corporal 7. La Belle Helene 10. The Bride Elect 18.==HARMANUS LYCEUM (H. R. Jacobs, manager): Callahan's Faust did big business 2-4. A Guilty Mother did large business 6-8. A Grip of Steel 9-11. The Heart of Chicago 13. Weston Stock co. 21.==ALBANY THEATRE (C. H. Smith, manager): Dark.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Hotel Topsy Turvy packed the house 3; performance a disappointment. Eddie Foy was capital comedian, but the rest of the cast was below the average. A Grip of Steel had a small house 6. The co. was capable, and deserved a better house. The Kelcey-Shannon co. presented The Moth and the Flame to a crowded house 7; audience delighted. Francis Wilson 9. Natural Gas 11. Alma Chester 13-18. The Bride Elect 21. In Old Kentucky 22. Jack and the Beanstalk 28. James K. Hackett 31.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): A Grip of Steel 2-4 drew well and gave satisfaction. Wolford Stock co. 6, 7 in Eagle's Nest, Shadows of a Great City, A Wife's Honor, and Circumstantial Evidence; co. and business good. Mae Sailor made a hit with her illustrated songs. Francis Wilson 8 in The Little Corporal. La Belle Helene 9; S. R. O. Wolford Stock co. 10, 11. On the Bowery 13-15. Sowing the Wind 16. The Village Postmaster 17, 18.==RAND'S OPERA HOUSE (G. Rand Estate, managers): The Moth and the Flame 6; full house.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Charles Dickson and Henrietta Crosman delighted a small audience in Mistakes Will Happen 2. John Drew in The Liars 3. Hotel Topsy Turvy drew a large and enthusiastic audience 4. Eddie Foy and Amelia Summerville scored heavily. A Milk White Flag to a large and pleased house 7. Herbert Kelcey and Effie Shannon in The Moth and the Flame pleased a fair audience 8. Roland Reed 20. The Bride Elect 22. The Heart of Chicago 23, 24. Al. Field's Minstrels 25.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Boston Ladies' Symphony Orchestra 3 to a large and delighted audience. Howe's wargraph 4; big houses. Callahan's Faust 6, 7; well-filled houses. Wolford-Sheridan Stock co. opened for two nights 8 in The Shadows of a Great City to good business; audience pleased. Joshua Simpkins 11. In Old Kentucky 16.==BROADWAY THEATRE (Woodward, Voyer and Dowd, lessees and managers; F. W. Dowd, local representative): Dark.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Washburn's Minstrels 3, 4; S. R. O.; audiences pleased. Shea-McAuliffe Stock co. 6-11 opened to a packed house. Repertoire: The New Fire Patrol, What Happened to Bones, The Man o' War's Man, The Southern Chimes, Barred Out, Escaped from Sing Sing, Kidnapped, and The Snares of New York. The Village Postmaster 14. Joshua Simpkins 15.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): The Stars and Stripes 2; receipts $230. Elmer E. Vance co. 6-8. Repertoire: The Limited Mail, Patent Applied For, and The Hidden Hand. Wolford-Sheridan Stock co. 13-15. Washburn's Minstrels 16. New England Opera co. 17, 18. In Old Kentucky 22.==ITEM: The local Board of Health has inspected the Opera House recently, and has ordered many improvements.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Wolford-Sheridan Stock co. Feb. 27-4 presenting Shadows of a Great City, Circumstantial Evidence, A Silent Witness, Camille, and Eagle's Nest; co. fair; business poor. A small audience witnessed A Grip of Steel 7, which deserved much better business. In Old Kentucky 14. Alma Chester co. 20-25.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): A Milk White Flag attracted large attendance 3; excellent performance. The Sunshine of Paradise Alley pleased good houses 4. Maude Hillman co. began a week's engagement in repertoire 3 before a crowded house and gave satisfaction. Kellar 13.==BIJOU THEATRE (P. M. Tooley, manager): Rose Sydell's London Belles 9-11.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): The Alma Chester co., the strongest popular-price organization that has appeared here this season opened 6 to S. R. O. Repertoire: Hermine, At Fort Bliss, The Wages of Sin, At the Picket Line, Denise, The Cuban Patriot, and Nevada. Callahan's Faust 16, 17.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Boston Ladies' Symphony Orchestra 2; splendid entertainment; well filled house. Tommy Shearer co. 6-8 presented Only a Farmer's Daughter, The Coal Black Lady, and Cyrano de Bergerac to fair business; best of satisfaction. Howe's wargraph 14. The World Against Her 15.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Human Hearts 2; good business; co. and performance excellent. Pasquali Concert co. 6; good business. A Breezy Time 13. Finnegan's Fortune (local) 17.==ITEM: Manager McKechnie is arranging with the Redpath Lyceum Bureau for a course of entertainments for next season.

FULTON.—STEPHENS OPERA HOUSE (Quirk and Wallace, managers): The Sunshine of Paradise Alley Feb. 24. Kane Opera co. were billed for 27, 28, but after playing to an extremely small audience 27 closed. French Folly co. 1; fair house; unsatisfactory performance. Lorraine Hollis co. 3, 4 opened in Camille to a small audience; performance excellent.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): A Milk White Flag 8; full house; co. first class. Specialties and work by May Marble and the Grayson Sisters excellent. In Old Kentucky 9. Lorraine Hollis co. in Forget Me Not, Camille, and Where's My Wife 15-17.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Natural Gas 7; poor performance; fair house. The Dawn of Freedom 11. Isham's Octoroons 15.==ACADEMY HALL: Katherine Ridgeway Concert co. 3; crowded house. Miss Ridgeway is a great favorite here.

YONKERS.—MUSIC HALL (W. J. Bright, manager): The Heart of Chicago 7; good house; fair performance. Vance Comedy co. 9-11, presenting The Limited Mail, Patent Applied For, The Hidden Hand, and La Cigale, opened to packed house. Himmelein's Ideals 13-18.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): The New Boy 2; fair business; good performance. Howe's wargraph 6, 7; good business; every one pleased. Callahan's Faust 8, 9; good business; satisfactory performances. Joshua Simpkins 10. In Old Kentucky 15.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Tommy Shearer co. closed a successful week's engagement 4; general satisfaction. Howe's wargraph 8 pleased a good audience. In Old Kentucky 13. Callahan's Faust 17, 18. Myers-Leyburne co. 20-25.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Monte Carlo Girls drew a topheavy house 3. Human Hearts crowded the house 4. American Theatre co. opened for a week 6 to big business. Howe's Wargraph 17, 18. Al. G. Field's Minstrels 21. The Heart of Maryland 22. The Liliputians 23.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Katie Emmett in The Waifs of New York Feb. 22; light business; satisfactory performance. Callahan's Faust 10.==ITEM: Harry F. Curtis is in town organizing the Curtis Comedy co. to open here 20-22.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Jaxon Opera co. Feb. 27-4 drew fairly and gave satisfaction. In Old Kentucky 9. Kelcey-Shannon co. 13. The Heart of Maryland 22. Washburn's Minstrels 24.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): European Sensation co. 4; fair house and performance. Charlotte Severson 9-11 in Young Mrs. Winthrop, Hazel Kirke, and Davy Crockett. New England Opera co. 16.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): The New Boy to good business 3; satisfactory performance. Bert Coote, Julie Kingsley, and Dorothy Dearborn were especially pleasing. Boston Ladies' Military Band 10.

HUDSON.—OPERA HOUSE (Frank F. Keils, manager): Joseph Callahan in Faust Feb. 28-1; first-night business good; second poor; excellent production. Hal Reid in Knobs o' Tennessee 2, 3; fair business; well-balanced co. The Heart of Chicago 11.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): Owing to the closing of the Kane Opera co. the house was dark 2-4. The Wheel of Fortune 8 pleased a fair audience. A Breezy Time 11. The World Against Her 14.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Sunshine of Paradise Alley 3 pleased a full house. Isham's Octoroons 6; satisfied a topheavy house. The Dawn of Freedom 9. New York Stars 11. Faust 29.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): A Milk White Flag pleased a good house 4. La Belle Helene to full house 8. The Moth and the Flame delighted a full house 9. The Bride Elect 24. The Liliputians 27.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): The Sunshine of Paradise Alley pleased a crowded house 8. Pasquali Concert co. 10. A Grip of Steel 13.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): Isham's Octoroons 4; good house; satisfactory performance. Washburn's Minstrels 18.

OLEAN.—OPERA HOUSE (M. W. Wagner, manager): Natural Gas 3; large and well-pleased audience. The Dawn of Freedom 10. Next Door 17.==ACADEMY OF MUSIC (T. D. Leland, manager): Dark.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): The Sunshine of Paradise Alley 7 pleased a large house in spite of blizzard. Shubert Glee Club 17.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): A Breezy Time 3; fair business. Banda Rossa 6; large and enthusiastic audience. Natural Gas 8; fair business.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Lorraine Hollis co. opened for a week 6 presenting Forget Me Not to large audience; good performance. The New Boy 15.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Hobson and Co.'s U. T. C. drew largely 2, and gave satisfaction. Isham's Octoroons 11.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Washburn's Minstrels pleased a large audience 2. The Heart of Chicago 10. Gibney-Hoeffler Stock co. 13-18.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): The Sunshine of Paradise Alley 6; large audience. New York Stars 10. A Breezy Time 21. White's Faust Apr. 4.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): Howe's wargraph 3; S. R. O.; good entertainment.==ITEM: The New Opera House probably will open Easter Monday night.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): A Breezy Time 6; good house; satisfaction given.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Schubert Glee Club pleased a large audience 8. Next Door 21.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Hobson's U. T. C. 3; big business. Roland Reed 23.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): U. T. C. 4; S. R. O.; creditable performance. New York Stars 8.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager): Natural Gas 6; large and pleased audience. Paul Gilmore 14.

TICONDEROGA.—OPERA HOUSE (F. T. Locke, manager): Bert Coote in The New Boy 1. Maloney co. 2.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Isham's Octoroons 10. Next Door 18.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Field and Hanson's Minstrels 9 canceled.

RONDOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Dark.

PENN YAN.—SHEPPARD OPERA HOUSE (George M. Lyon, manager): Pasquali Opera co. 8.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Edward Piper, manager): Hi Henry's Minstrels 1; good performance; crowded house.

RENO.—MCKISSICK'S OPERA HOUSE (Hi Henry's Minstrels 2; big house; performance good. Wheelmen's minstrels 17.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Rentfrow's Pathfinders Feb. 20-25; large business. Plays presented: The Lightning Express, St. Valentine's Day, The Old Inventor, Below Zero, and Cinderella. Co. made a very good impression. Under the Red Robe 3.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Primrose and Dockstader's Minstrels 2; small house, account storm; performance excellent. Under the Red Robe 4. Godfrey's Band 17. Murray and Mack 20. The Highwayman 21. El Capitan 29.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): The Lees 6-8; large and satisfied audiences. Murray and Mack 18. A Breezy Time 29.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): The Lees, hypnotists, Feb. 27-4; good business; performances satisfactory.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): On the Suwanee River 4 to fair business. Stella Mayhew as Aunt Lindy made a big hit. Frank Daniels 8. Hoyt's A Midnight Bell 13. Kelly and Mason 16. John Griffith 21. Lewis Morrison 28. Sousa's Band 31.
ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Walker Whiteside presented The Red Cockade to good business 1; performance was well received. On the Suwanee River 6. Frank Daniels 9. A Midnight Bell 15. Who is Who 17. John Griffith 23. Sousa's Band 28. Lewis Morrison 30.

JAMESTOWN.—OPERA HOUSE (F. Seecomb, manager): A Midnight Bell 11.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): American Cineograph co. 1; good

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business. Frank De Judge, an old Grafton boy, assumed the management of the co. here.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Martell's Merry Makers 17. John Griffith 29.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business manager): Dark.==BURT'S THEATRE (Frank Burt, manager): Isham's Octoroons to good business 2-4. The nature of the performance is somewhat different from the former attempts of this co., and on the whole is an improvement. The specialty of Smart and Williams was above the average. Superba packed the house at every performance 5-11. The inimitable Charles Guyer is the clown of clowns. Heloise Dupont presented an agreeable specialty. The ballets were good and the girls pretty.==PEOPLE'S THEATRE (C. F. Stevens, manager): Alone in Greater New York 2-4 caught the fancy of the crowds. Some startling climaxes and mechanical effects help the success of the play. Rice and Barton's Gaiety co. to big business 5-8. Performance seemed to please immensely. ==ITEM: Manager Stevens wishes it understood that the reported sale of the People's will in no way interfere with the bookings of the house.
C. M. EDSON.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Liliputians in The Golden Horseshoe to fair business 1, 2; it was well presented and acceptably received. Otis Skinner in Rosemary to light business 6. The star was well supported and gave a fine rendition of the beautiful play. Banda Rossa 18. William H. Crane 21.==PARK THEATRE (Harry E. Feicht, manager): Under the Dome 2-4; S. R. O. It met with the same fine reception as characterized its first presentation. At Gay Coney Island to fair business 6-8. The farce is clean and wholesome and interpreted by a clever co. Yon Yonson 16-18. City Club 21, 22. Roeber and Crane Brothers co. 23-25. Dainty Duchess co. 27-29. The Ivy Leaf 30-Apr. 1.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager: A. L. Wilkins, acting manager): Dark.
W. H. MCGOWN.

ALLIANCE.—OPERA HOUSE (Norton and Shultz, managers): Next Door 2; fair business; general satisfaction. My Friend from India pleased a good-sized audience 3. Tennessee's Pardner 10. A Jolly Night 11. Newell's Cyrano de Bergerac 18.==CRAVEN'S OPERA HOUSE (M. E. Whelan, manager): Waite's Opera co. closed a successful week 4, presenting The Chimes of Normandy, Cavalleria Rusticana, and La Mascotte last half of week.==ITEMS: Manager Whelan, of Craven's, is organizing a stock co. to finish this season, playing week stands through this section. It will be known as the Humphrey Comedy co. and will open in this city for one week 13.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): At Piney Ridge 4; crowded house; performance excellent. David Higgins, A. Travernier, Georgia Waldron, Lydia Knott, and Charles Wade did exceptionally good work. King Dramatic co. 6-11 in Hands Across the Sea, Faust, The Power of the Press, Monte Cristo, The War of Wealth, Carmen, The Cotton King, Lost in London, The Cherry Pickers, The Two Orphans, and The Last Stroke; well-filled houses; co. very good. Kirk Brown, Orlin Kyle, George Rowe, Edmund Burrough, Francis Newhal, and Alice Irving were very good. My Friend from India 13. Murray and Mack 14.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): At Piney Ridge 3 to fair house. Brothers Royer in Next Door to small business 4. Other People's Money 6. The Heart of Maryland 8 to well-filled house and pleased. Tennessee's Pardner 11. Roland Reed 22. Jack and the Beanstalk 24. W. H. Crane 25.==ITEMS: Jeanne Tarr, of the Daniel R. Ryan co., while here was presented a beautiful silver bracelet by friends in honor of her birthday.—Charles Liebman, Opera House Orchestra leader, has filed a petition of bankruptcy.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Courtenay-Morgan co. Feb. 27-4; fair business. Repertoire: The Witch of Wall Street, Felecia, Niobe, A Wife Wanted, Railroad Jack, Ten Nights in a Bar Room, and Fun on the Farm. A Jolly Night 7; fair entertainment; small house. O'Hooligan's Wedding 8.==AUDITORIUM (M. H. Haskell, manager): 1462 3; light business; performance satisfactory. Brothers Royer in Next Door 6; poor business; performance ordinary. Roland Reed canceled 21.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): 1462 Feb. 24; large and pleased house. The Late Mr. Early 27; deservedly light house. Under the Dome 28; fair business. The Evil Eye 1 pleased a fair house. The Ivy Leaf 3; light house. Welsh Prize Singers, booked for 5, failed to appear. Durbin, magician, 8. Huntley-Jackson co. 13-18.==ITEM: The Elks are preparing for an initiation and banquet 9.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Keystone Dramatic co. Feb. 27-4 presented in good style to good business The Girl I Love, The Heart of the Mountains, The Senator's Daughter, My Mother's Husband's Son, A Kodak Fiend, and The Man from Japan. Si Plunkard 15. Pudd'nhead Wilson 20.==ITEMS: A Kodak Fiend was written by Cliff Mennez, of this city. It made a good impression.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): A Turkish Bath 2; small audience; inferior performance. Robert Downing 13. Remember the Maine 17. A Night at the Circus 20. (Lyceum Course): Will Carleton 18. Louise Brehany Concert co. 11. (L. M. Luchs, manager): Finnegan's 400 3 canceled. What Happened to Jones 7; fair audience; strong co. Si Plunkard 21. A Bunch of Keys 31.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Daniel R. Ryan closed a week 4 to full houses. Last half of week: Jim the Penman, Thou Shalt Not, and Ingomar. Courtenay-Morgan co. 20-25.==ITEM: This being the home of Jennie Farr, her many friends turned out to greet her.—Mr. Ryan was ill the first half of the week and Mr. Keene took the leading parts.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): King Dramatic co., headed by Kirk Brown, closed a successful week's business 4. Repertoire: Hands Across the Sea, Faust, The Power of the Press, Monte Cristo, The War of Wealth, The Cotton King, The Cherry Pickers, The Two Orphans, and The Last Stroke. Digby Bell 10. Pudd'nhead Wilson 14. West's Minstrels 22. Side Tracked 25.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): My Friend from India 1 pleased a good-sized audience. Roland Reed 3 presented His Father's Boy to a large audience, giving satisfaction. Waite's Opera co. opened for a week 6 to a packed house. Pudd'nhead Wilson 15. Jack and the Beanstalk 20. A Bunch of Keys 23.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): A Night at the Circus 8. Francis Walker 10. Banda Rossa 13. A Jolly Night 15. She Would be a Widow (local) 17. Back on the Farm 29.==BUCHER'S OPERA HOUSE (George H. Shauf, manager): The Drummer Boy of Shiloh (local) 9-11.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): The Heart of Maryland to a large and delighted audience 1. McDoodle's Flats pleased a fair house 6. The Two Johns 7; fair performance; poor house. Other People's Money 10. Pudd'nhead Wilson 16.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Brothers Royer in Next Door 3; packed house; performance good. War Pictures 4 to S. R. O. O'Hooligan's Wedding to good business 7. Human Hearts 10. For Cuba's Sake 13. My Friend from India 14.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): The Heart of Maryland 2; splendid performance; S. R. O. The Little Minister 4; good performance; S. R. O. Other People's Money 9. Si Plunkard 10. Grimes' Cellar Door 11. Darkest Russia 13.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): The Evil Eye Feb. 24; excellent performance; best house of season. Fabio Romani 28; fair performance and house. Murray and Mack in Finnegan's 400 1; performance poor; attendance light. Boston Lyric Opera co. 6-11.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): The Evil Eye 2 to capacity. The Two Johns pleased a small house 8. Other People's Money 13.==PEOPLE'S THEATRE (C. Kimpel, manager): The Missouri Girl 11. A Stranger in New York 25.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): New York Vaudeville co. (Cleveland amateurs) 1; poor performance; large audience. H. Spillman Riggs 3 to good business. A Night at the Circus 13. Oberlin Glee Club 14. A Bunch of Keys 22.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Boston Lyric Opera co. in Said Pasha 3; largest house of season; audience delighted. Aiden Benedict in Fabio Romani 8; light business; performance fair. Si Plunkard 20. Welsh Prize Singers 21.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Park Sisters Feb. 28; good house; audience pleased. The Ivy Leaf 2; audience satisfied. Fabio Romani 16. A Stranger in New York 23. A Bunch of Keys Apr. 4.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Mr. and Mrs. Francis Labadie delighted a large audience in An Original Idea 4. Owing to the flood Fabio Romani canceled 7. Back on the Farm 20.

NEW LEXINGTON.—SMITH OPERA HOUSE (T. J. Smith, manager): A Night at the Circus 3 to S. R. O.; audience disappointed. Fabio Romani 9. Si Plunkard 17. A Bunch of Keys 30. O'Hooligan's Wedding Apr. 8.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Murray and Mack in Finnegan's 400 9; large house; performance good. Boston Lyric Opera co. 13, 14.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Darkest Russia (return date) 4; large house; performance very good. Si Plunkard 8; crowded house.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): A Turkish Bath did not draw very heavily 1; performance fair. Fabio Romani 10. Mamie Zozo 11.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Walter E. Perkins in My Friend from India to large and pleased audience 4. Human Hearts 11. A Texas Steer 18.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles Collins, manager): McDoodle's Flats 3; good house; average performance. Charles Cowles presented A Country Merchant 7 to fair house; audience pleased.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Huntley-Jackson Stock co. 6-8 in The World, The Fast Mail, and The Tornado; good business; audiences pleased. A Night at the Circus 14.

FOSTORIA.—ANDE'S OPERA HOUSE (Campbell and Rosendale, managers): McDoodle's Flats 2; pleasing performance. Eldon's Comedians 6-11. The Girl from Paris 17. Boston Lyric Opera co. 23.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Other People's Money 2; fair business; good performance. Keystone Dramatic co. 6-11.

STEUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): O'Hooligan's Wedding 6; performance good; house fair.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Si Plunkard 7; crowded house; performance satisfactory.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Professor Gardner, hypnotist, 6-11.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Other People's Money to good business 1.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): My Friend from India Feb. 28; good business. Jack and the Beanstalk 3.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): A Country Merchant pleased a crowded house 8. Henderson's Ten Nights in a Bar Room 11.

FREMONT.—OPERA HOUSE (Heim and Baynes, managers): The Late Mr. Early 2 to small house. Pudd'nhead Wilson 13.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayers, manager): Other People's Money pleased a good house 4. Si Plunkard 14. Fabio Romani 30.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L. Charles, manager): Fabio Romani 6; fair audience; general satisfaction. Louise Brehany Concert co. 10.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Richards and Pringle's Minstrels pleased a large audience 1.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Isham's Octoroons 1. McDoodle's Flats 7.

MIDDLETOWN.—SORG OPERA HOUSE (Q. C. Buckles, manager): Roland Reed in The Wrong Mr. Wright 2; large audience delighted.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): A Night at the Circus 9; large house; good co. A Bunch of Keys 21.

CALDWELL.—OPERA HOUSE (J. Henry Friedman, manager): Dark.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Peck's Bad Boy 8; co. good; business fair.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Yingling Brothers, managers): Fabio Romani 17.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): McDoodle's Flats 8. O'Hooligan's Wedding 17.

MT. VERNON.—WOODWARD OPERA HOUSE (Clement and Stevens, managers): Dark.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Mahara's Minstrels 8. Forrest's U. T. C. 9.

OREGON.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Remember the Maine 15.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Johnson Comedy co. closed a five nights' engagement of light business 4 presenting The Pilot's Daughter in a fairly good manner. McCarthy's Mishaps 14. The Sunshine of Paradise Alley 16.==HERSKER'S OPERA HOUSE (John Hersker, manager): Projectoscope 4-6. Hobson's U. T. C. 10. The Broadway Girl 11. Faust 16.==ITEMS: Robbin's Opera House at Shenandoah has been changed into a roller skating rink.—The Kissinger Sisters, James Daley, and John O'Brien, of this city, have joined the Kane Dramatic co.—Professor Morris, who had charge of the production of Ben Hur at the Grand a few weeks ago, left for Mount Carmel, where he will drill a cast for a similar production.—Dennis Houghton, of this city, will have charge of the stage.—Negotiations have been opened again in regard to selling the Palace Theatre, Girardville, to brewery capitalists.—J. J. Quirk visited Philadelphia the past week, and reports that C. D. Kaier, proprietor of the Grand, is still in poor health, and will soon go to California.
R. W. SHERTZINGER.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Sowing the Wind 4. The Decca Operatic co. did not materialize 7. Under the Red Robe 9. Egypta (local) 10, 11. Bennett and Moulton Dramatic co. 13-19. The Sunshine of Paradise Alley 20. Boston Howard Athenæum co. 22. The Telephone Girl 23. At Piney Ridge 24. Camille D'Arville 25. Miles Stock co. 27-Apr. 1.==ITEMS: Amateurs are rehearsing the opera Priscilla.—James Whitcomb Riley will give a reading here 16.—F. W. Woolworth, of New York, on Apr. 1 will begin the erection of the finest business edifice in this city. It will be five stories in height, and over the fifth story there will be a modern roof-garden with a large and well-equipped stage for public entertainments. Mr. Woolworth started his first store here.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): A Milk White Flag 2; big house; satisfaction given. Creston Clarke 3, 4, supported by a good co., presented A Fool's Revenge, David Garrick, and The Last of His Race to fair business; audiences pleased. A Stranger in New York 7; good and appreciative audiences. The Sunshine of Paradise Alley 10. Kellar 11.==ACADEMY OF MUSIC (Burgunder and Reis, managers): The Gilmey-Hoeffler co. 6-11 presented to good-sized and well-pleased houses Angie the Country Girl, Her Husband's Sin, The Black Flag, Prince of Liars, and Fogg's Ferry. Pitman Stock co. 13-18.==ITEM: Mr. and Mrs. Harry Storm and P. S. Barrett, of Creston Clarke's co., will remain in this city until Easter Monday. The engagements of the co. have been canceled until then, owing to Mr. Clarke's bad health.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): The Drummer Boy of Shiloh (local) 2-4 was fairly well attended. Cecilia Lady Quartette 7; house filled with an audience that heartily enjoyed the artistic work of this sterling organization. Decca Concert co., billed for 8, failed

to appear.==ITEMS: The Johnson Brothers will go with Buffalo Bill's show to introduce their boomerang throwing.—Joe Del Harpe, master scenic artist of the Appell studio, is enjoying a short rest in Brooklyn.—Will Monyer, of Carlisle, has a contract to go ahead of The Doctor's Secret next season.—Harry D'Esta is enjoying a short rest in the city. He has an offer to go abroad with his marionettes.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Guy Brothers' Minstrels 2; good business. Esther Lyons 7; lectured to small audience. Human Hearts 9. A Stranger in New York 11. A Texas Steer 15. My Friend from India 17.==OPERA HOUSE (J. G. Ellis, manager): Houghton Stock co. 6-11 opened to packed house. Repertoire: Cheer, Boys, Cheer, Beyond the City Lights, Lost in London, Facing the Foe, and Kathleen Mavourneen; fair performances.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (J. O. Champion, manager): Cecilia Musical Club 4; large house; good concert. Wargraph 6, 7; poor business; entertainment fair. Marie Decca 10. Passion Play 24. Boston Star co. Apr. 3-8.==ITEMS: Dan Bodder has been engaged for the Summer season at Celeron Park, N. Y., as a trap drummer.—Robert Bouse, of this place, played the title-role of The Drummer Boy of Shiloh very successfully at Harrisburg 2-4.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Kellar Feb. 28; good house; pleased audience. Remember the Maine to fair house 1; enthusiastically received. The Heart of Chicago 4, Joseph Greene co. 6-11 in Held by the Enemy, My Wife's Friend, and A Man of the People; business good; pleased houses. Howard Athenæum Specialty co. 15. The Real Widow Brown 17. Si Perkins 18. The Sunshine of Paradise Alley 23. At Piney Ridge 25. Side Tracked 27.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Heart of Chicago to a large house Feb. 27. Patricoli Concert co. pleased a large house 28. Sowing the Wind 2. Macauley-Patton co. opened for a week to large business 6. Repertoire: The Minister's Son, In Mizzoura, The Struggle for Gold, Royal Rags, East Lynne, Fate, The Queen of Diamonds, and A Sly Old Fox. Under the Red Robe 14. James Whitcomb Riley 17. Projectoscope 18.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): Katherine Rober 6-8 in The Deacon's Daughter, The Lady of Lyons, The Great Diamond Robbery, The Clemenceau Case, and She Couldn't Marry Three; the largest houses of season; admirable performances. Kellar 9. Sowing the Wind 10. Hobson's U. T. C. 13. The Heart of Chicago 15. Howard Athenæum co. 16. The Sunshine of Paradise Alley 17. Macauley-Patton co. 20-25.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, lessees; Ben J. Lander, manager): Marie Decca Concert co. 3; small but appreciative audience. A Stranger in New York pleased a big house 4. John D. Gilbert carried off first honors. A Texas Steer 7 pleased a small audience. Myers-Leyburne co. 9-11. Wilson Theatre co. 13, 15, 16, 18. Hobson and Co.'s U. T. C. 14. Howard Athenæum co. 17.==ITEM: Taylor's Minstrels have closed a successful season.

PITTSTON.—MUSIC HALL (C. C. King, manager): Sam Pitman's Stock co. closed a successful week's engagement 4. Plays presented: The Red Cross Nurse, The Electrician, The Fortune Hunter, La Belle Marie, Queena, and The Opium Ring. New York Stars 6; crowded house; fair performance. Hobson and Co.'s U. T. C. 8 to big business. The Sunshine of Pabradise Alley 13. Douglass, magician, 17.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Kellar 4 to packed house. Mrs. Kellar did not appear, and many interesting features of the attraction were not produced in consequence. The Heart of Chicago 6 to big business. Sowing the Wind 7. The Real Widow Brown 10. Under the Red Robe (benefit of Manager Walters) 13. Side Tracked 15. Faust 18. Wilson Theatre co. 20-25.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): The Heart of Chicago 2; excellent business; fine co. Ben Hur 16-18.==ITEM: Manager Koons is much pleased over the large business done by recent attractions here. He is confident that with the present condition of industries in the Schuylkill Valley the remainder of the season will be exceedingly prosperous.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): American Theatre co. 2-4 in The Prince of Russia, Love and War, The Fatal Marriage, Ragged Nell, and The Counterfeiters: co. capable; good audiences. Good specialties were introduced by Charlotte St. Felix and Eddie Hays. Kellar with several new and marvelous illusions to a large audience 8.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): W. Hinton White lectured 2 to S. R. O.; best of satisfaction. The usual big house saw Guy Brothers' Minstrels 6; co. clever. The Little Tycoon (local) 9. My Friend from India 15. Ottumwa Concert co. 16.==ITEM: The Elks contemplate giving a street fair during the Summer.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Human Hearts 8; good business. Edna Nankeville, an Altoona girl, had a flattering reception. A Stranger in New York 10. Peck's Bad Boy 11. A Texas Steer 14. My Friend from India 18. Marie Decca Concert co., billed for 13, canceled owing to illness in co.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detweiler, manager): Kennedy Players Feb. 27-4 in The Midnight Express, The Two Thieves, The Two Orphans, The Dark Side of London, The Widow and the Dude, and The Octoroon to light houses. A Texas Steer 6; crowded house; good performance. Sowing the Wind 8. His Better Half 12.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Heart of Maryland 9 to big business. Next Door 13. The Dawn of Freedom 15. Field's Minstrels 17. Isham's Octoroons 18.==LYCEUM (Walter A. Robinson, manager): Robinson-De Vyne Stock co. 6-11 presented The Mountain Girl and Camille to light attendance.

COLUMBIA.—OPERA HOUSE (James A. Crothers, manager): Little Irene Myers co. Feb. 27-4 in The Silver King, The Black Flag, The Burglar, The Two Orphans, Down the Slope, and After Seven Years; good business; general satisfaction. Marie Decca co. failed to appear 6.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Jephtha (local) 7-9; large audience; performance good. Johnson Comedy co. failed to appear 13-18.==ITEM: Manager Lyons intends to enlarge the stage to twice its present size. He will also have painted a new drop curtain, and improve the theatre in other ways.

LEBANON.—FISHER OPERA HOUSE (Markley, Appell and Neeley, lessees; F. D. Coyle, manager): A Stranger in New York 2; large and pleased audience. Sowing the Wind 3. Little Irene Myers co. 6-8 in The Silver King, The Two Orphans, The Black Flag, and The Burglar to fair houses.

LEHIGHTON.—OPERA HOUSE (Hauk and Keat, managers): Decca Operatic co. 4 gave satisfaction to a small house. McCarthy's Mishaps 9 pleased an appreciative audience. Faust 17. A Breezy Time 31.==ITEM: The Decca Operatic co. closed here and will reorganize at Columbia, Pa.

HANOVER.—GRAND OPERA HOUSE (J. Percy Bornitz, manager): Cecilia Musical Club 2; satisfactory entertainment; packed house. Wargraph 3, 4; light house. Decca Operatic co. 9. New York Stars 25. Middleton's Bon Ton co. 27-29. Joshua Simpkins Apr. 8.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Natural Gas 4; large houses. J. E. Toole co. in Killarney and The Rhine opened 6 to fair attendance. Repertoire includes: The Ticket of Leave Man, Rip Van Winkle, The Gypsy German, A Morning Call, and A Widow Hunt. Next Door 16.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Houghton Stock co. to fair business Feb. 27-4. Plays presented: Cheer, Boys, Cheer, Facing the Foe, Lost in London, Tompkins, Who's Tompkins, My Partner, Beyond the City Lights, and The Temptation of Money. King Dramatic co. 20-25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Before Santiago (local) 2-4; fair performance to poor business. Human Hearts 6; a good audience; performance fair. French Folly co. 7 to S. R. O.; disappointed audience. The Real Widow Brown 9. Faust 10. A Texas Steer 11.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Fields and Hanson's Minstrels to fair house 2. Miles Ideal Stock co. opened to S. R. O. in The Conditional Pardon 6; performance and specialties first class. The Sunshine of Paradise Alley 15.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): The Real Widow Brown 6; large and pleased audience. French Folly co. 8; fair audience.

(*Continued on page 23.*)

DATES AHEAD.

(Received too late for classification.)

BELL, DIGBY: Chicago, Ill., March 13-18.
DARKTOWN SWELLS: Chester, Pa., March 14, West Chester 15, Norristown 18.
THE OLD HOMESTEAD (Frank Thompson and W. I. Kilpatrick, mgrs.): New York city March 27—indefinite.
THE GAY MANHATTAN (Brooks and De Yanlus, mgrs.): White Plains, N. Y., March 15, Middletown 16, Binghamton 17, 18, Utica 20, 21, Troy 27—April 1.

FREDERICK THE GREAT AND FAUST.

"Complete productions are wanted in these days, and nothing else will be accepted by the public," says Jules Murry, who directs the tour of Lewis Morrison. Speaking of Morrison's scenic production next season, Frederick the Great, Mr. Murry added: "No pains will be spared to make this one of the most effective stage presentations the coming season. All the scenery for the four acts, every piece of furniture and all the properties, will be carried, and the costumes will be designed from original plates and made by one of the leading costumers. The cast will be of unusual strength, negotiations having been terminated with a famous leading actress for the part of La Barbarina, the dancer, and also with a very prominent character actor for Voltaire, which will be very prominent in the play. All the parts will be presented by people specially selected." As to Morrison's Faust, Mr. Murry says: "Notwithstanding the fact that this attraction has toured the country for the last sixteen years, local managers are so desirous of securing it again that I have arranged for another season, beginning the middle of August. Arrangements are now being concluded with a well-known actor for the part of Mephisto, as well as with an actress who has for some time been identified with the part of Marguerite. The cast will be of exceptional strength throughout and the production more elaborate than ever. New scenery is being gotten up, and new electric and mechanical effects will be among the features of the production. New and attractive printing is being designed, and there is no question that the attraction will prove one of the big money winners of the coming season. The production will be under the personal supervision of Mr. Morrison."

THE ARTHUR-BLAIR CASE.

THE MIRROR last week published the fact that the application of B. P. Cheney, manager for Julia Arthur, for an injunction to restrain Eugenie Blair from producing A Lady of Quality in this State and New England had been denied. There was a provision in the contract held by Miss Arthur with the authors of this play, by which it was required that Miss Arthur's manager send a notice on or before Oct. 8, 1898, whether it was intended to send additional companies on tour, and if it was not so intended all rights as to towns that were not reserved to Miss Arthur would revert to the authors. On Sept. 7, 1898, Miss Arthur's manager notified the authors that he would not send out additional companies, but reserved certain towns specifically, including New Orleans. Judge Beekman's decision was in favor of Miss Arthur's manager as to the towns specifically named in the letter of Sept. 7, but in respect to towns not specifically named in that letter the injunction was denied. Ex-Judge Dittenhoefer was the counsel on behalf of Miss Arthur.

SECOND QUINTANO RECITAL.

On Thursday evening, at Knabe Hall, the Italian violin virtuoso, Quintano, gave the second and last of his public recitals. He was assisted by Mrs. Guarini, pianist; Signor Guarini, tenor; Signor Tagliapietra, baritone, and Otto Bauer, accompanist. The programme was a long and interesting one, the artists being given enthusiastic applause after the performance of each number. Quintano himself was heard at his best in Sivori's romanza and in the Tartini sonata, Abandoned Didone. In these his technical skill and musicianly feeling were shown at their best. The audience was large and appreciative.

TALK ON DIE WALKURE.

Ellen Crosby gave the second of her charming talks on the Nibelungen Lied, at 222 Madison Avenue, on Friday afternoon, before an audience composed of representative operagoers. The subject of the lecture was Die Walkure, and in telling the story and describing the beauties of the opera Mrs. Crosby held her hearers' attention uninterruptedly from the first to last. She illustrated her talk with frequent examples of the music, which she played admirably on the piano. Her explanations of the hidden meanings of Wagner's composition were clear and simple, and her manner of expression was scholarly and thoroughly delightful.

To try to build up a reputation with the public by brazen newspaper advertising is as unprofessional as it is unwise. The "manufactured star" is a falling star of great rapidity, once descent begins. But every actor owes it to himself to see that his opportunities equal his abilities. Advertising to the profession is legitimate and wise, and professional cards in THE MIRROR accomplish the result. Address Room 1, MIRROR office, for rates.

WANTED FOR SEASON '99-1900,

An A1 FARCE COMEDY

with reasonable cast (not over 12). Would prefer one that has had New York success. Royalty no object for the right thing.

GEORGE KLIMT, No. 153-155 West Randolph St., Chicago, Ills.

VAUDEVILLE CORRESPONDENCE.

(*Continued from page 22*)

offered by the Williams and Walker co. Bessie Bonehill's Big co. 13.

OMAHA, NEB.—The Creighton-Orpheum week 6 has the Metweef Troupe, Giacinta Della Rocca, Crane Brothers, Stine and Evans, Al. Wilson, and Herbert's dogs. The splendid attendance keeps up. ==At Wirth's Music Hall are Rose Winchester, Lucile Wilson, Harry Wetzel, Phillips and Ray, and Bert Martin. == At Mullen's Concert Garden the usual olio.

TORONTO, CAN.—Empire (A. McConaghy, manager): A bumper audience was in attendance at the reopening at this house 6. The management allowed smoking during the performance, which proved a success. The programme included: The Ashleys, Lizzie Johnson, Gilson and Perry, Bell Wilton, the Three Niermeyers, Norma Ashley, Barry and Hogan, and St. Clair Sisters.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Lillian Burkhart in Dropping a Hint headed the bill 5-11, and gave a thoroughly artistic performance. She was assisted by James J. McCurdy, Knight Brothers, Percy Honri, Edward I. Boyle, Gracie Emmett, the Breton-Runkle Trio, Conway and Leland, the McCarthys, and Max Cincinnati. Business large, as usual.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Lynch and Trainer, who were booked as the principal attraction week of 6, were unable to appear, and the management quickly booked Reese's Paris Upside Down co. for the time. King and Strange, Julia Platt, and the Kings were the features. Business fair.

SCRANTON, PA.—Gaiety (Thomas D. Vau Osten, manager): Fred Rider's Moulin Rouge co. 6-8. One of the best seen in some time. Hits were made by Ceurbo and Nolan, Wills and Collins, the Manakins, the Two Fantas, and Harris and Walters. Irwin Brothers Burlesquers 9-11. Harry W. Semon's Burlesquers 13-18.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor; Wiley Hamilton, manager): Week 6: Evans and Maitland, Forester and De Bonne, Wiley Hamilton and Ruth Wiley, Ada Greenhalgh, Ince, Daniells and Rafun, and Sherman's goats. Performances excellent and still playing to S. R. O.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Rentz-Santley co. 6-11 to good houses. Lottie Elliot, Von Leer and Barton, Walker Sisters, Engstrom Sisters, and Charles Ward made hits. The last named is the cleverest bicyclist yet seen here. European Sensation co., headed by Smith and Champion, 13-18.

NEW ORLEANS, LA.—Academy (Charles E. Davis, manager): The features continue of a high standard. Miss Lizzie B. Raymond, Carron and Herbert, Peter Baker, Wilson and Leicester, Chevriel, Gilbert Sisters, Samoyao, and the kinodrome pleased week 6.

SYRACUSE, N. Y.—Dunfee's Comedy Theatre (H. R. Jacobs, manager): The Royal Burlesquers, which includes The Magnoni Family, Bernard Sisters, Annie Morris, Howard and Emerson, Cosmopolitan Trio, and Tenley and Simonds, pleased large houses 6-11.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): Casino Burlesquers to fair houses 2-4. Nellie Franklin, Fox and Ward, St. Clair Brothers, Morgan and Curry, Emma Renard, and the St. Belmos are in the olio. Graham's Southern Specialty co. 16-18.

TROY, N. Y.—Star (Buck and Keller, managers): Jermon's Black Crook 6-8, Co. and business fair. City Sports 9-11. ==Gaiety (James Hearne, manager): The Parisian Belles 6-11; fair houses. Specialties by Allen and West, Yale and St. Clair, Lew Carroll, Douglas and Huested, and Fatima.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 6: Grapewin and Chance, John and Harry Dillon, Everett Trio, Dolan and Lenhart, Baldwin and Daly, Joe Bonnell, Everett Trio, Henrix and Prescott, Nigaras, and the Lally Twins.

WEST SUPERIOR, WIS.—Gem (Clarence Leonard, manager): 6-13 Smith and Ellis, Maggie Hartz, Gurdon Majesty, Nina Cooper, George Kelley, Lizzie Lee, Budd Brothers, Ruby Atkinson, Castle Sisters, Bert Pence, and Pat O'Brien.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): White Elephant Burlesque co. gave a fair performance to poor business 6-11. ==Power of Wealth and vaudeville are the attractions at the Bijou.

HAMILTON, CAN.—Star (Bessey and Davey, proprietor): Week 6: The Great Onzos, Waldron and Waldron, Sadie Steele, Morland, Thompson and Roberts, and the Howards. Business and performance good.

HAMILTON, O.—Alhambra (Wentworth and Zellers, managers): De Onzo Brothers Specialty co., headed by the De Onzo Brothers and John and Nellie McCarthy, 1, 2. Fair business.

DETROIT, MICH.—The Capitol Square is open this week 5-11 with The London Gaiety Girls Burlesquers as the entertainers. Week 12 Roeber and Crane Brothers co.

EASTON, PA.—Wonderland (Otto Rost, manager): Champion Minstrels and Cake Walkers 2-4: poor business; fair performance. The Broadway Girl 6-8; poor business. Rose Sydell's co. 13-15.

ALTOONA, PA.—Mountain City Theatre (N. B. Gossard, manager): Merry Maidens 23-25. Mimo's City Club 27-29.

READING, PA.—Becker's Lyceum (H. W. Becker, manager): Cake walkers and minstrels gave a good performance to fair business 6-9.

RICHMOND, VA.—Bijou (Jake Wells, manager): Week 6-11: Ed Latell, Dorothy Drew, the Fremonts, Ermani, Frey and Fields, and the McAvoys.

INDIANAPOLIS, IND.—Empire dark 5, 6, 7. Reopens 7 with Rice and Barton's co.

ATLANTA, GA.—Imperial dark; will open soon with high class vaudeville.

ARENA.

WAY CROSS, GA.—Professor Gentry's Dog and Pony Show 8 to large crowds.

POMONA, CAL.—Morris Brothers' Dog and Pony Show gave two excellent performances to large attendance 2.

WACO, TEX.—Professor Gentry's Dog and Pony Show to packed tents 3, 4; excellent performances. The show has been greatly enlarged.

PHŒNIX, ARIZ.—Morris Brothers' Dog and Pony Show to packed tents Feb. 25, 26; pleasing performances.

BRENHAM, TEX.—Professor Gentry's Dog and Pony Show Feb. 27 to big business.

MATTERS OF FACT.

Leonora Bradley, who will close a very successful season with the Lyceum Stock company of Baltimore about the middle of May, will be at liberty for next season. This lady's versatility and clever work in all roles for which she has been cast prove her worth to any first-class organization.

Seth Cabell Halsey has rendered excellent support to Lorraine Hollis, whose company he has joined. His Count de Varville in Camille, Count Rarorti in The Tigress, and Tippy Brasher in Where's My Wife? have won commendation.

W. F. Canfield has retired from the Bowdoin Square Stock company, Boston, and returned to this city.

John S. Hiller, the well-known composer and musical director, is at liberty for engagement as stage-manager or director. Many of the most successful numbers in the De Wolf Hopper productions were composed by Mr. Hiller.

T. H. Winnett, who as a road manager, has had thorough experience, is prepared to route attractions. Mr. Winnett's office is in the Knickerbocker Theatre Building.

With a change of bill, Oshkosh, Wis., is now good for two nights to paying business. Manager J. E. Williams, of the Grand Opera House, will play attractions Sunday nights after the Lenten season. He has good dates open.

Charles A. Pusey, the singing comedian, built on De Wolf Hopper lines, has a strong monologue specialty which is suitable for farce-comedy or spectacular burlesque, and which he will introduce next season.

Robert J. Ward, late business-manager for Henshaw and Tenbroeck and Scammon's Real Widow Brown, is open to engagement for the rest of the season. He has in preparation for next season the new musical farce, Three Girls from Chicago.

Evelyn Forbes was compelled to retire from the Hotel Topsy Turvy company in Cleveland last week owing to ill-health. She will remain at her home for the rest of this season.

Ralph Stuart will continue with Julia Arthur to the close of her season. The statement that he was open to offers was premature.

William Sellery returned from Philadelphia Saturday, where he has been seeing managers in regard to next season. He is looking very wise, and promises a surprise in the near future.

A comedy-drama, completely equipped with printing and scenery is offered on royalty by W. T. Grover, Montauk Theatre, Brooklyn.

Frank B. Rhodes' scenic studio, which is located at Frederick, Md., is prepared to furnish scenery for theatres and halls at low prices.

First-class attractions can secure immediate open time at the Empire Theatre, Holyoke, Mass.

E. B. Simpson wires from Chicago, under date of Sunday: "The comedy curtain-raiser, A Bachelor's Supper, written by Vera De Noie and presented before Devil's Island to-night at the Academy is the best sketch produced in Chicago this year. It is a refined society novelty, and introduces an amusing boxing match between two women in full evening dress."

Patriots' Day, April 19, a big day through New England, is open at the Academy of Music, Haverhill, Mass.

The New Star Theatre, Elizabeth, N. J., with George W. Jacobs' assumption of the management, becomes Jacobs' Theatre. The opening has been set for the first week in September.

Professor Alviene's pupils number some of the best dancers on the stage. Ollie Redpath, Mazie King, Georgia Caine, Amy Muller, and Gilmore and Leonard are graduates from his school.

George Klimt wants a first-class farce-comedy with a cast of not over twelve. Mr. Klimt may be addressed at 153-155 West Randolph Street, Chicago, Ill.

Helen Tracy, who is in the Zaza cast at the Garrick Theatre, is open to offers for Summer engagements.

The East End Theatre, Pittsburg, Pa., can be leased for the rest of this season and longer if desired, by responsible parties. Advantageous terms will be offered by P. J. Edwards, 433 Fifth Avenue, Pittsburg, to the right people.

Territorial rights to a number of Blaney's plays can be secured by addressing Clay T. Vance, 1368 Broadway.

The story started by a New York paper last week that a music hall exclusively for the wealthy residents of the city would be built on the corner of Thirty-seventh Street and Fifth Avenue lacks foundation. Alfred E. Aarons, who was named as the probable manager, has a contract with Koster & Bial which has some time to run, and he says he has no intention of making a change.

The report that F. F. Proctor is interested in a scheme to rebuild the New Haven Opera House was declared to be unfounded by a representative of Mr. Proctor yesterday.

Frank Cushman sang seven songs in Brooklyn last week and scored a pronounced hit. He was held by the audience for half an hour, receiving several calls at the end of his specialty.

MATHEWS AND BULGER HIT BROADWAY.

The Herald Square Theatre is doing its best business of the year with Mathews and Bulger in By the Sad Sea Waves. Opera of the "ragtime" variety does not often appear on Broadway, and only a company of exceptional merit could fill the theatre at Broadway prices. This is undoubtedly supplied in the constellation grouped around the bright particular stars of this organization. The New York critics have seldom been more uniformly enthusiastic on the subject of a production, and the house is nightly kept in roars of laughter through the comedy work of Mathews and Bulger. Messrs. Dunne and Ryley have a winner in By the Sad Sea Waves. They are now booking it for next season, as well as Hoyt's A Milk White Flag, of which they are sole proprietors, and Hotel Topsy Turvy, of which they are half owners with Charles E. Evans. They have two new productions in preparation for 1899-1900.

THE BROOKLYN THEATRES.

The George W. Lederer Opera company, headed by Lillian Russell and including Thomas Q. Seabrooke and Edna Wallace-Hopper, is the attraction at the Montauk.

Annie Russell in Catherine is in her second week at the Columbia.

Shenandoah, with Maurice Barrymore and Mary Hampton, is at the Bijou.

The Grand Opera House has The White Heather, with Alice Fischer in the leading part.

'Way Down East celebrated its two hundred and fiftieth performance last night at the Amphion.

Ward and Vokes are at the Gayety, the Four Cohans are at Hyde and Behman's, J. H. Stoddart is at the Novelty, Favor and Sinclair are at the Brooklyn Music Hall, and the Jaxon Opera company is at the Park.

AMONG THE DRAMATISTS.

Irving Brooks is writing a four-act play for New York production by a prominent actress next season. The scenario and first act have been submitted and accepted. Mr. Brooks' one-act tragic play, German Honor, received its initial presentation by Frederick Paulding, Nan Mifflin, and Mr. Brooks, on Feb. 24, at Milwaukee, Wis. The occasion was the Elks' annual benefit.

Gilbert Patten and Dean Bailey are writing two new plays, Wedding Bells and Behind the Scenes.

Frank Wiesberg is negotiating with an Eastern manager to stage his play, Under the Crown, and he has nearly completed a new drama, The Flower of the Lily, for production next season.

Ramsey Morris' new Irish comedy-drama, The Last of the Rohans, for Andrew Mack, will have its first production at Providence on May 22, going then to the Hollis Street Theatre, Boston.

Born.

FERGUS.—A son to Mr. and Mrs. H. G. Fergus, in Chicago, Ill., on March 5.

FRAYNE.—A son to Mr. and Mrs. Frank I. Frayne, at Bayonne, N. J., on March 3.

YOUNG.—A son to Mr. and Mrs. Edwin Young, at Pottsville, Pa., March 3.

Married.

KIERNAN—CAMERON.—Thomas Kiernan and Carrie Cameron, on Feb. 23.

MARION—JEROME.—Frank Ward Marion and Josephine Jerome, at Albany, Wis., on March 1.

MOREHOUSE—PAYNE.—Frank G. Morehouse and May Payne, at Fort Worth, Tex., on March 7.

NIMPTSCH—BOUTON.—Baron Guido von Nimptsch and Madeleine Bouton.

Died.

ELLIS.—Harvey C. Ellis, at Elizabeth, N. J., on March 12, of consumption, aged 45 years.

KEELEY.—Mrs. Robert Keeley, in London, March 12, of pneumonia, aged 93.

MARLOWE.—Mrs. Owen Marlowe, in New York City, on March 7, of dropsy, aged 61 years.

WILLIAMSON.—H. W. Williamson, in England, Feb. 24, aged 60 years.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Oshkosh, Wis., March 14, Eau Claire 17.

A BREEZY TIME (Fitz and Webster): Seneca Falls, N. Y., March 14, Waterloo 15, Penn Yan 16, Watkins 17, Waverly 18, Lehighton, Pa., 31.

A BUNCH OF KEYS (Gus Bothner, mgr.): Goshen, Ind., March 14, Warsaw 15, Wabash 16, Logansport 17, Lima, O., 18, St Mary's 20, Wauseon 21, Lorain 22, Marion 24, Delaware 25, Columbus 27-29, Marietta 31.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Dallas, Tex., March 14, San Antonio, 19, 20, Shreveport, La., 25.

A DANGEROUS MAID: Newark, N. J., March 13-18, Brooklyn, N. Y., 20-25, Philadelphia, Pa., 27-April 1.

A DAUGHTER OF CUBA: Montreal, Can., March 13-18.

A DAY AND A NIGHT: Montgomery, Ala., March 14, Columbus, Ga., 15, Macon 16, Savannah, 17, Jacksonville, Fla., 18, Charleston, S. C., 20, Augusta, Ga., 21, Atlanta 22, 23, Birmingham, Ala., 24, Chattanooga, Tenn., 25, Nashville 27, Memphis 28, 29.

A FEMALE DRUMMER: Philadelphia, Pa., March 13-18 Baltimore, Md., 20-25, Brooklyn, N. Y., 27-April 1.

A GRIP OF STEEL: Hartford, Conn, March 16-18, Jersey City, N. J., 20-25.

A GUILTY MOTHER: Hartford, Conn., March 13-15, Albany, N. Y., 16-18, Troy 20-22, Hoboken, N. J., 23-25.

A HIGH BORN LADY (Clifford and Huth): New York City March 13-18, Newark, N. J., 20-25.

A HIRED GIRL (Charles E. Blaney Amusement Co., props.): Baraboo, Wis., March 14, Beloit 15, Racine 17, Milwaukee 18, Kenosha 19, Rockford, Ill., 20, Elgin 21, Aurora 22, La Salle 23, Ottawa 24, Streator 25.

A HOT OLD TIME (The Rays): Des Moines, Ia., March 14.

A JOLLY LOT: Worthington, Ind., March 14, Sullivan 16, Vincennes 17, Olney, Ill., 18, Princeton, Ind., 22.

A MIDNIGHT BELL (Hoyt; L. R. Stockwell, mgr.): Crookston, Minn., March 14, Grand Forks, Dak. 15, Winnipeg, Man., 16, 17, W. Superior, Wis., 20.

A MILE WHITE FLAG: Buffalo, N. Y., March 13-18, Burlington, Vt., 22, Montpelier 23, Brattleboro 25.

A PARLOR MATCH: Decatur, Ill., March 15, Paris 18.

A RAG TIME RECEPTION (John M. Cooke, mgr.): Plainfield, N. J., March 16, Elizabeth 17.

A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Denver, Col., March 12-18, Kansas City, Mo., 20-25.

A RUNAWAY GIRL: Boston, Mass., March 20-25.

A STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Baltimore, Md., March 13-18, Washington, D. C., 20-25.

A TEXAS STHER (Katie Putnam): Altoona, Pa., March 14, Johnstown 15, McKeesport 17, Cleveland, O., 20-22, Toledo 23-25.

A TRIP TO COONTOWN (Cole and Johnson): Toledo, O., March 13-18, St. Paul, Minn., 20-25, Minneapolis 27-April 1.

ADAMS, MAUDE: Chicago, Ill., March 6—indefinite.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

ARTHUR, JULIA (A. H. Canby, mgr.): Louisville, Ky., March 13-18, St. Louis, Mo., 20-25, Chicago, Ill., 27-April 15

AS WE SEE IT: Elmira, N. Y., March 13-15.

AT GAY CONEY ISLAND (Miller and Freeman, mgrs): Indianapolis, Ind., March 13-15.

AT PINEY RIDGE: Pittsburg, Pa., March 13-18.

AT THE WHITE HORSE TAVERN: New York city Feb. 6—indefinite.

AUBREY DRAMATIC CO.: Shreveport, La., March 13-15, Paris, Tex., 20-25, Dallas 27-April 1.

BACK ON THE FARM (Dan Darleigh, mgr.): Ashland, Ky., March 14, Portsmouth, O., 15, Pomeroy 20, Masillon 29.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Meridian, Miss., March 13-18.

BECAUSE SHE LOVED HIM SO: New York city Jan. 16—indefinite.

BENNETT-MOULTON (A. Earl Burgess, mgr.): Lancaster, Pa., March 13-18, Reading 20-25, Harrisburg 27-April 1.

BENNETT-MOULTON (B. E. K. Moulton, mgr.): Lawrence, Mass., March 13-18, Lowell 20-25.

BIMBO OF BOMBAY: Boston, Mass., March 13-18.

BLAIR, EUGENIE: Charleston, S. C., March 14, Savannah, Ga., 15, 16, Jacksonville, Fla., 17, Albany, Ga., 18, Americus 20, Macon 21, Columbus 22, Montgomery, Ala., 23, Mobile 24, 25, New Orleans, La., 26-April 1.

BLONDELL-FENNESSY: Des Moines, Ia., March 13-15.

BRATTON COMEDIANS: Wadesboro, N. C., March 13, 14.

BROSNAHAN-JACKSON: Nashua, N. H., March 13-18, Bangor, Me., 20-25, Portland 27-April 1.

BROWN'S IN TOWN (J. J. Rosenthal): Providence, R. I., March 16-18, Boston, Mass., 20-25.

BRYAN COMEDIANS: Taylorville, Ill., March 13-18, Clinton 20-25, Springfield 27-April 1.

BURRILL COMEDY (Charles W. Burrill, mgr.): Clinton, Mass., March 13-18, Newport, R. I., 20-25, Woonsocket 27-April 1.

BYRNE BROS.: Terre Haute, Ind., March 13, 14, Muncie 15, Columbus, O., 16-18.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Portland, Me., March 13-18, New Bedford, Mass., 20-25.

CASEY'S WIFE: Boston, Mass., March 13-18, Brooklyn, N. Y., 20-25.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CATHERINE (Charles Frohman): Brooklyn, N. Y., March 6-18, Baltimore, Md., 20-25, Worcester, Mass., 27, Springfield 28, Bridgeport, Conn., 29, Hartford 30, New Haven 31.

CHASE-LISTER: Malcolm, Ia., March 13-15, Newton 16-18, Ottumwa 20-25, Washington 27-April 1.

CHATTANOOGA (Eastern; Jay Simms, mgr.): Newark March 13-18, Philadelphia, Pa., 20-25, Brooklyn, N. Y., 26-April 1.

CHESTER, ALMA (O. W. Dibble, mgr.): Schenectady, N. Y., March 13-18, Amsterdam 20-25, Watertown 27-April 1.

CLAXTON, KATE: Worcester, Mass., March 13-18.

CLEMENT, CLAY (John Henry Martin, mgr.): Joplin, Mo., March 14, Wichita, Kan., 15, Horton 16, Topeka 17, Junction City 18, Ft. Scott 22.

COLLIER, WILLIE (The Man From Mexico): Toledo, O., March 13-15, Detroit, Mich., 16-19, Buffalo, N. Y., 20-22, Rochester 23-25.

COLUMBIAN COMEDY (Newell and Morrison, props. and mgrs.; Mrs. H. F. Grendler, mgr.): Mt. Pleasant, Mich., March 13-15, Bay City 20-25, Saginaw 27-April 1.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

COOTE, BERT: Ottowa, Can., March 13, 14, Ogdensburg 15, Kingston 16, Brockville 17, Toronto 20-25.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Lowell, Mass., March 6-18, Portland, Me., 20-April 1.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Salem, Mass., March 13-18, Manchester, N. H., 20-25, Haverhill, Mass., 27-April 1.

CRANE, WM. H.: Cleveland, O., March 13-18, Harlem, N. Y., 20-25, Philadelphia, Pa., 27-April 1.

CROWE COMEDY: Rich Hill, Mo., March 26-April 1.

CUBA'S VOW: Hoboken, N. J., March 13-15, Pawtucket, R. I., 20-22.

CUMBERLAND '61: Newark, N. J., March 20-25.

CYRANO DE BERGERAC (Willard Newell): Frankfort, Ind., March 14, Elwood 15, Alexandria 16, Elkhart 20, So. Bend 21, La Porte 22, Michigan City 23, Chicago, Ill., 26-April 1.

DEVIL'S AUCTION (M. Wise, mgr.): Pittsburg, Kan., March 14, Parsons 15, Arkansas City 16, Winfield 17, Wichita 18, Junction City 22, Lawrence 23, Topeka 24, St. Joseph, Mo., 25, Kansas City 27-April 1.

DEVIL'S ISLAND (J. H. Wallick, mgr.): Chicago, Ill., Feb. 5-18, Indianapolis, Ind., 20-25.

DONNELLY STOCK: New York city Aug. 27—indefinite.

DREW, JOHN: Philadelphia, Pa., March 6-25, Wilmington, Del., 27, Trenton, N. J., 28, Scranton, Pa., 29, Wilkes-Barre 30, Ithaca, N. Y., 31.

EARLE, GRAHAM (Western; C. H. Rosskam, mgr. and prop.): Hutchinson, Kan., March 18-27.

ELDON'S COMEDIANS: Tiffin, O., March 13-18.

ELROY STOCK: Chelsea, Mass., March 13-18, Lynn 20-25, Bridgeport, Conn., 27-April 1.

EMPIRE STOCK (Frohman's): New York city March 6—indefinite.

FABIO ROMANI: Steubensville, O., March 14, Urichsville 15, New Philadelphia 16, Coshocton 17, Canal Dover 18, Newark 20, Corning 21, Nelsonville 22, Logan 23, Lancaster 24, Circleville 25, Chillicothe 27, Washington C. H. 28, Wilmington 29, Hillsboro 30, Xenia 31, Lebanon April 1.

FAUST (Callahan): Johnstown, N. Y., March 16, 17, Gloversville 18.

FAUST (White's): Shenandoah, Pa., March 14, Lansford 16, Lehighton 17, Bethlehem 18, Bangor 20, Nanticoke 21, Mahanoy City 22, Archibald 23, Oliphant 24, Carbondale 25, Susquehanna 27, Cortland, N. Y., 28, Baldwinsville 29, Fulton 30, Waterloo 31, Newark April 1.

FERRIS COMEDIANS (Dick Ferris, mgr.): Springfield, Ill., March 13-18, Rockford 20-25.

FINNIGAN'S 400: Akron, O., March 14, Canton 15.

FISKE, MRS. (Charles E. Power, mgr.): New York city March 13-18.

FRENCH, R. E.: Tacoma, Wash., March 12-18, Aberdeen 20-25, Hoquiam 27-April 1.

FROST STOCK: Lucknow, Ont., March 13-18.

GAYLOR, BOBBY: Hamburg, Ia., March 13, Creston 14, Chariton 15, Washington 16, Ft. Madison 17, Oskaloosa 18, Des Moines 20, 21, Atlantic 22, Denver, Col., 26-April 1.

GIBNEY-HOEFFLER (Jack Hoeffler, mgr.): Kingston, N. Y., March 13-18, Meriden, Conn., 20-25, New York city 27-April 1.

GILLETTE, WM.: New Haven, Conn., March 14, 15, Hartford 16-18, Springfield, Mass., 20, New Britain, Conn., 23.

GLENN, SAM'L W. (Dobson and Ring, mgrs.): Gainesville, Fla., March 15, Jasper 16, Valdosta 18, Thomasville 21, Albany 22.

GOODWIN, N. C.: Philadelphia, Pa., Feb. 27-March 18, Brooklyn, N. Y., 20-April 1.

GORMAN BROS. (Mr. Beane from Boston: G. E. Howes, mgr.): Des Moines, Ia., March 13-15, Iowa City 16, Cedar Rapids 17, Moline, Ill., 18, Davenport 19, Rock Island 20, Clinton, Ia., 21, Dubuque 22, Rockford, Ill., 23, Elgin 24, Sterling 25, La Salle 26, La Porte, Ind., 27, So. Bend 28, Elkhart 29, Goshen 30.

GREENE, JOSEPH: Paterson, N. J., March 13-18, Red Bank 20-25.

GRIFFITH, JOHN (C. E. Hamilton, mgr.): Duluth, Minn., March 13, 14, Fargo, N. Dak., 21, Grand Forks 23, Winnipeg, Man., 24, 25.

HACKETT, JAS. K.: Washington, D. C., March 13-18.

HARCOURT, JESSIE (Chas. K. Harris, mgr.): Augusta, Me., March 13-18.

HANS HANSON (James P. Colton, mgr.): Bixon, Ill., March 14, Galesburg 15, Rock Island 18, 19, Ft. Madison, Ia., 20, Fairfield 21, Mt. Pleasant 22, Bonaparte 23, Keosauqua 24, Keokuk 25, Des Moines 27-29, Ottumwa 30.

HAZLETON, BLANCHE: Bloomfield, Ind., March 13-18

HER ATONEMENT: New York city Feb. 13—March 25

HERNE, JAMES A. (Wm. B. Gross, mgr.): Harlem, N. Y., March 13-18, Brooklyn 20-25, Philadelphia, Pa., 27-April 1.

HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Carbondale, Pa., March 13-18, Oneonta, N. Y., 20-25.

HILLYER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Yonkers, N. Y., March 13-18, Poughkeepsie 20-25.

HIS BETTER HALF: Plainfield, N. J., March 14.

HOGAN'S ALLEY (Gilmore and Leonard; P. A. Paulscraft, mgr.): St. Paul, Minn., March 12-18, Minneapolis 19-25.

HOGAN'S ALLEY (Western; Gilmore and Leonard; Delcher and Henessy, mgrs.): Kansas City, Mo., March 19-25.

HOLDEN COMEDY: Keokuk, Ia., March 13-18.

HOYT'S COMEDY: Terrell, Tex., March 13-18, Denison 20-25.

HOUGHTON STOCK: Belle Vernon, Pa., March 13-18, Butler 20-25, McKeesport 27-April 1.

HUNTLEY-JACKSON STOCK (Willis F. Jackson, mgr.): Marion, O., March 13-18.

HUMAN HEARTS: Cincinnati, O., March 13-18, Chicago, Ill., 20 April 1.

IN GAY PAREE: New York City March 20—indefinite.

IN OLD KENTUCKY: Amsterdam, N. Y., March 14, Glens Falls 15, Saratoga 16, Albany 17, Bennington, Vt., 18, Rutland 20, Schenectady, N. Y., 22, Kingston 23, Elizabeth N. J., 24, Trenton 25.

IRWIN, MAY: Boston, Mass., March 6-18, Norwich, Conn., 20, New Britain 21, Providence, R. I., 23-25.

JAMES-KIDDER-WARDE (Wagenhals and Kemper, mgrs.): Spokane, Wash., March 13, 14, Walla Walla 16, Boise City, Id., 17, 18, Butte, Mont., 20-25, Great Falls 27, Helena 28.

JEFFERSON COMEDY: Plymouth, Mass., March 14, New Bedford 15, Brockton 16, Attleboro 17, Woonsocket, R. I., 18.

JOHNSON COMEDY: Sunbury, Pa., March 13-18.

JOSHUA SIMPKINS (Reno and Curtis): Newburg, N. Y., March 15, Poughkeepsie 16, Trenton, N. J., 17, Fredericksburg, Va., 23, Newport News 25, Petersburg 27, Stanton 29.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Rochester, N. Y., March 14, 15, Buffalo 16-18, New York city 20-25.

KENNEDY-PLAYERS: Paterson, N. J., March 13-18.

KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Jackson, O., March 13-18.

KING DRAMATIC (N. Appell, mgr.): Youngstown, O., March 13-18, New Castle, Pa., 20-25, Canton, O., 27-April 1.

KING, CHARLES (H. G. Barclay, mgr.): Winchester, Ky., March 13-18, Portsmouth, O., 20-25, Charleston, W. Va., 27-April 1.

KNOBSIO' TENNESSEE: Philadelphia, Pa., March 13-18, Newark, N. J., 20-25, Philadelphia, Pa., 27-April 1.

LEONARD, ALEXANDER: Dunkirk, Ind., March 13-18.

LEROYLE, HENNESSY (Other People's Money: H. H. Forsman, manager): Portland, Ind., March 14, Hartford City 15, Anderson 16, Alexandria 18, Elwood 20, Frankfort 21, Crawfordsville 22, Danville, Ill., 23.

LILIPUTIANS, THE: Detroit, Mich., March 13-18, Rochester, N. Y., 20-22, Auburn 23, Syracuse 24, 25, Ithaca 27, Utica 28, Albany 29, Troy 30, Springfield, Mass., 31.

LONDON LIFE (J. Duke Murray and Howard Long, mgrs.): Jersey City, N. J., March 13-18, New York 20-25.

LONG, FRANK E.: Rhinelander, Wis., March 13-18.

LORRAINE HOLLIS (George F. Hasbrouck, mgr.); Canton, N. Y., March 13, 14, Watertown 15-17.

LOST IN NEW YORK: Chicago, Ill., March 13-18, Auburn, Ind., 21.

LYCEUM STOCK (Frohman): New York city Nov. 21—indefinite.

MACAULEY AND PATTON: Columbia, Pa., March 13-18, Pottsville 20-25, Tonawanda 27-April 1.

MACK, ANDREW (Charles H. Greene, mgr.): Philadelphia, Pa., March 6-18, Pittsburg 20-25

MACDOWELL, MELBOURNE: San Francisco, Cal., March 6-18, Los Angeles 23-25

MACLEAN-TYLER-HANFORD: New York city April 3-22.

MC DOODLE'S FLATS (Geo. L. Chennell, mgr.): Columbus, O., March 13-15.

MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): Washington, D. C., March 13-18, Philadelphia, Pa., 20-25, Newark, N. J., 27-April 1.

MADEMOISELLE FIFI: New York city Jan. 30—indefinite.

MANSFIELD, RICHARD: Washington, D. C., March 13-18, Pittsburg, Pa., 20-25.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Madison, Wis., March 14, Janesville 15, Beloit 16, Freeport, Ill., 17, Sterling 18, Clinton, Ia., 20, Dubuque 21, Cedar Rapids 22, Waterloo 23, Marshalltown 24, Boone 25, Des Moines 27-April 3.

MARKS BROS.: Kalamazoo, Mich., March 6-18.

MARKS, R. W.: Belleville, Ont., March 13-25.

MARLOWE, JULIA: Boston, Mass., March 6-25, Lowell 27, Hartford, Conn., 28, 29.

MATHERS, CLARA: Winnipeg, Man., Feb. 5—indefinite.

MATHEWS AND BULGER: New York city Feb. 27—indefinite.

MAXWELL STOCK (Harry Chapin, mgr.): Ellwood City, Pa., March 13-18, Sharon 20-25, Beaver Falls 27-April 1.

MAYNARD, EDWIN (Sara MacDonald): Bath, Me., 13-18, Rockland 20-25, Togus 29.

METROPOLITAN COMEDY: Morgantown, W. Va., March 20-25.

MILES IDEAL STOCK: Allentown, Pa., March 13-18, Binghamton, N. Y., 20-25.

MILLER, HENRY: Atlanta, Ga., March 14, 15, Birmingham, Ala., 16, Chattanooga, Tenn., Knoxville 18, Philadelphia, Pa., 20-25.

MISS FRANCIS OF YALE: Canton, O., March 14, Akron 15.

MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Hazleton, Pa., March 13-18, Bethlehem 20-25, Lebanon 27-April 1.

MODJESKA (John C. Fisher, mgr.): Milwaukee, Wis., March 16-18, Oshkosh 20, Racine 21, Rockland, Ill., 22, Madison, Wis., 23, La Crosse 25.

MONROE AND MACK (Johnny On The Spot: Matt Smith, mgr.): Providence, R. I., March 13-18, Washington, D. C., 20-25.

MORGAN, COURTENAY: Greenville, Pa., March 13-18, E. Liverpool, O., 20-25, Franklin, Pa., 27-April 1.

MORRISON, LEWIS: Butte, Mont., March 15-19, Fargo, N. Dak., 28, Grand Forks 30, Winnipeg 31, April 1.

MORTIMER, CHARLES (C. Y. Parsons, mgr.): Moundsville, W. Va., March 13-18, Martin's Ferry, O., 20-25, Barnesville 27-April 1.

MURPHY, TIM (T. E. Saunders, mgr.): Decatur, Ill., March 14, Lincoln 15, Hannibal, Mo., 16, Lafayette, Ind., 23, Marion 24.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Savannah, Ga., March 14, Charleston, S. C., 15, Florence 16, Wilmington, N. C., 17, Fayetteville 18, Raleigh 20, Greensboro 22, Charlotte 23, Columbia, S. C., 24, Augusta, Ga., 25.

MURRAY AND MACK (Finnigan's 400): Akron, O., March 14, Canton 15, Warren 16, Salem 17, Galion 18, Cincinnati 20-25.

MURRAY COMEDY: Marshalltown, Ia., March 13-18.

MY FRIEND FROM INDIA (Smith and Rice): Chippewa Falls, Wis., March 14, Winona, Minn., 15, La Crosse, Wis., 16, Madison 17, Rockford, Ill., 18, Chicago 20-April 1.

MY FRIEND FROM INDIA (Walter Perkins): Salem, O., March 14, Butler, Pa., 15, Beaver Falls 16, Johnstown 17, Altoona 18.

MYERS-LEYBOURNE (Will H. Myers, mgr.): Williamsport, Pa., March 13-18, Gloversville, N. Y., 20-25.

MYRKLE AND HARDER: (Joe G. Glasgow, mgr.): Gainesville, Tex., March 13-18, Greenville 20-25, Waco 27-April 1.

NATURAL GAS: Poughkeepsie, N. Y., March 16, Elizabeth, N. J., 17, Hartford, Conn., 20-22.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

NETHERSOLE, OLGA: St. Louis, Mo., March 6-18, Indianapolis, Ind., 20, Columbus, O., 21, Toledo 22, Buffalo, N. Y., 23-25, Boston, Mass., 27-April 1.

NEXT DOOR (Royer Bros.; J. H. Arthur, mgr.): Corry, Pa., March 14, Jamestown, N. Y., 15, Bradford, Pa., 16, Olean, N. Y., 17, Wellsville 18, Dansville 21.

NOBLES DRAMATIC: Portland, Ore., March 6—indefinite.

O'HOOLIGAN'S WEDDING: Napoleon, O., March 14, Celina 15, Greenville 16, Troy 17, Lebanon 18, Winchester 20, Wapakoneta 21, Delphos 22, Ottawa 23, Fostoria 24, Findlay 25.

OLCOTT, CHAUNCEY: New York city Jan. 9—indefinite.

OLD FARMER HOPKINS: Peabody, Kan., March 16, Augusta 17, Fredonia 18, Neodesha 20, Cherry Vale 21, Chetopa 22, Cherokee 24, Girard 25.

ON AND OFF: Baltimore, Md., March 13-18, Detroit, Mich., 20-22, Toledo, O., 23, Ft. Wayne, Ind., 24, Indianapolis 25, St. Louis, Mo., 27-April 1.

ON THE BOWERY (Steve Brodie): Troy, N. Y., March 13-15.

ON THE SUWANEE RIVER: W. Superior, Wis., March 13, 14, Ashland 15.

O'NEIL, NANCE: Reno, Nev., March 18.

OTT, JOE (George F. Campbell, mgr.): New Orleans, La., March 13-18, Evansville, Ind., 19, Jackson, Miss., 20, Memphis, Tenn., 21, 22, Nashville 23, 24.

PECK'S BAD BOY: Philadelphia, Pa., March 13-18, Pawtucket, R. I., 20-25.

PERUCHI-BELDENI: St. Joseph, Mo., March 13-18, Moberly 20-25, Jacksonville, Ill., 27-April 1.

PETERS COMEDY (Edwin A. Davis, mgr.): Atlanta, Ga., March 13-18, Birmingham, Ala., 20-25, Montgomery 27-April 1.

PICKERT COMEDIANS: Key West, Fla., March 13-18.

PITMAN STOCK: Flora M. Blaney, mgr.): Scranton, Pa., March 13-18

POTTS, JACK: Butler, Mo., March 13-18, Warrensburg 20-25.

PUDD'NHEAD WILSON (Edwin Mayo; Wm. L. Malley, mgr.): Sandusky, O., March 14, Mansfield 15, Lima 16, Chillicothe 20.

REED, ROLAND (E. B. Jack, mgr.): London, Ont., March 14, Hamilton 15, Toronto 16-18, Utica, N. Y., 20, Watertown 21, Ithaca 22, Elmira 23, Corning 24, Lockport 25.

REHAN, ADA: New York city Nov. 16—indefinite.

REMEMBER THE MAINE (Eastern; John Whitely, mgr.): Wheeling, W. Va., March 13-15, Parkersburg 16, Marietta, O., 17, Cincinnati 19-25, Cleveland 27-April 1.

REMEMBER THE MAINE (Western: Charles H. Haystead, mgr.): Walla Walla, Wash., March 14, Pendleton, Ore., 15, Le Grand 16, Caldwell 17, Pocatello 18, Logan, U., 20, Ogden 22, Salt Lake City 23-25, Provo, Col., 27, Grand Junction 28, Glenwood Springs 29, Salida 30.

RICE, FANNY (G. W. Purdy): Toronto, Can., March 13-18, Hamilton 20, London 21, St. Thomas 22, Chatham 23, Jackson, Mich., 24, Milwaukee, Wis., 27-April 1.

RIP VAN WINKLE: Gainesville, Fla., March 14, 15, Jasper 16, 17, Valdosta, Ga., 18, Quitman 20, Thomasville 21, Albany 22, 23, Cordele 25, Americus 27, Barnesville 28, Griffin 30.

ROBER KATHERINE: Harrisburg, Pa., March 13-18, Wilmington, Del., 20-25.

ROBERTSON, PUNCH: Hot Springs, Ark., March 13-18, Little Rock 20-25, Ft. Scott, Kan., 27-April 1.

ROBSON, STUART: Cincinnati, O., March 13-18.

ROCKWELL, J. C.: St. Albans, Vt., March 13-18.

RUBLE-KREYER: Roswell, N. M., March 13-25.

RUSSELL, SOL SMITH: Denver, Col., March 13-18, Kansas City, Mo., 20-25.

RYAN, DANIEL CO. (Ethel Fuller): New Castle, Pa., March 13-18, Erie 20-25, Brantford, Ont., 27-April 1.

SALISBURY STOCK: Milwaukee, Wis.—indefinite.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Atlantic City, N. J., March 20-25, Plainfield 27-April 1.

SEVERSON, CHARLOTTE: Shelbourne Falls, Mass., March 16-18, Fitchburgh 20-25.

SHADOWS OF A GREAT CITY: Hoboken, N. J., March 16-18.

SHARPLEY LYCEUM: Havana, Ill., March 13-18, Canton 20-25, Monticello 27-April 1.

SHAW, SAM T.: Modesto, Cal., March 13-18.

SHEA-MCAULIFFE: Elmira, N. Y., March 13-18, Shamokin, Pa., 20-25, Paterson, N. J., 27-April 1.

SHEA, THOMAS: Baltimore, Md., March 13-18, Cumberland 20-25.

SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): Batavia, N. Y., March 13-18, Titusville, Pa., 20-25, Newcastle 27-April 1.

SHENANDOAH (Jacob Litt, mgr.): Brooklyn, N. Y., March 13-18, Providence, R. I., 20-22, New Haven, Conn., 23, 24, Springfield, Mass., 25, New Britain, Conn., 31.

SHERMAN, ROBERT: Winterset, Ia., March 13-18.

SHIRLEY, JESSIE (Harry W. Smith, mgr.): Yreka, Cal., March 13-18, Ashland 20-25.

SHORE ACRES (William B. Gross, mgr.): Nebraska City, Ia., March 14, Des Moines 15, Cedar Rapids 16, Waterloo 17, Belvidere, Ill., 18, London, Ont., 20, Guelph 21, Hamilton 22, Toronto 23-25, Montreal 27-April 1.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.)-Port Chester, Pa., March 14, Bethlehem 15, Reading 16-18, Baltimore, Md., 20-25.

SI PLUNKARD: Chillicothe, O., March 15, New Lexington 17, Athens 20, Marietta 21, Ashland, Ky., 30, Huntington, W. Va., 31.

SKINNER, OTIS: Detroit, Mich., March 13-15, Grand Rapids 16.

SOTHERN, E. H.: New York city March 6—indefinite.

SOWING THE WIND (Julius Cahn, mgr.): Albany, N. Y., March 14, Troy 15, Danbury, Conn., 17, Bridgeport 18, Wilkes-Barre, Pa., 20-22, Scranton 23-25.

SPOONER DRAMATIC: Tyler Tex., March 13-18.

SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): Taunton, Mass., March 13-18, Lawrence 20-25.

SPORTING LIFE: Chicago, Ill., Feb. 13-April 1.

STILLMAN, ROSE: Phoenix, Ariz., March 13-18.

SULLY, DAN'L.: Wheeling, W. Va., March 21-22, Waynesburg, Pa., 23.

TAYLOR, IRENE: Wellsburg, W. Va., March 13-18.

TENNESSEE'S PARDNER: (Arthur C. Aiston, prop. and mgr.): Lockport, N. Y., March 14, Middleport 15, Syracuse 16-18, No. Adams, Mass., 22, Westfield 23, Winsted, Conn., 24, Hartford 25.

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.

THAT MAN: New York city March 6—indefinite.

THE AIR SHIP (Joseph M. Gaites, mgr.): New York city March 13-18.

THE BELLE OF NEW YORK: Providence, R. I., March 13-15, Springfield, Mass., 16, New Haven, Conn., 17, 18, Philadelphia, Pa., 20-April 1.

THE CHRISTIAN (Viola Allen): Boston, Mass., March 6—indefinite.

THE CIRCUS GIRL: Boston, Mass., March 13-18, New Haven, Conn., 22, 23.

THE DAWN OF FREEDOM (J. W. Fellowa, mgr.): Jamestown, N. Y., March 14, Erie 15, Toledo, O., 16-18.

THE DAZZLER: Austin, Tex., March 14, Brenham 15, Houston 16, Galveston 17, Lake Charles La., 18, New Orleans 20-25, Mobile, Ala., 27-29, Meridian, Miss., 30, Montgomery, Ala., 31.

THE ELECTRICIAN: Kansas City, Mo., March 13-18.

THE EVIL EYE (Sidney R. Ellis, mgr.): Galesburg, Ill., March 14, Des Moines, Ia., 16-18, Waterloo 22.

THE GREAT NORTHWEST (Clarence Fleming): Philadelphia, Pa., March 13-18, Brooklyn, N. Y., 20-25, New York city 27-April 1.

THE HEART OF CHICAGO (Eastern; Ed W. Rowland, mgr.; Edwin Clifford, agent): Albany, N. Y., March 13-18, Bridgeport, Conn., 20-22, Utica, N. Y., 23, 24, Rome 25, Buffalo 27-April 1.

THE HEART OF CHICAGO (Western; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): St. Peter, Minn., March 14, Faribault 15, Owatonna 16, Albert Lea 17, Mason City, Ia., 18, Charles City 20, Decorah 21, Dubuque 22, Independence 23, Waterloo 24, Cedar Rapids 25, Eldora 27, Marshalltown 28, Oskaloosa 29, Des Moines 30-April 1.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Toronto, Ont., March 13-15, Hamilton 16, Syracuse, N. Y., 17, 18, Lockport 20, Oswego 21, Auburn 22, Watertown 23, Geneva 24, Ithaca 25.

THE IVY LEAF (Adele F. Power, prop.; George T. Meech, mgr.): Peoria, Ill., March 13, 14, Michigan City, Ind., 15, Grand Rapids, Mich., 16-18, Muskegon 19, Kalamazoo 20, Elkhart, Ind., 21, Dayton, O., 30, 31.

THE KING OF THE OPIUM RING (Blaney and Vance, mgrs.): New York city March 13-25.

THE LAST CHAPTER: New York city March 6—indefinite.

THE LAND OF THE LIVING (Frank Karrington): Bridgeport, Conn., March 16-18.

THE LATE MR. EARLY: Brazil, Ind., March 14, Evansville 19, Owensboro, Ky., 21, Danville 27, Roanoke, Va., 30.

THE LITTLE MINISTER (No. 2; Charles Frohman): New Orleans, La., March 13-18, Mobile, Ala., 20, Pensacola, Fla., 21, Montgomery, Ala., 22, Selma 23, Atlanta, Ga., 24, 25.

THE MISSOURI GIRL: Kenton, O., March 14, Galeon 15, Mansfield 16, Wooster 17, Canton 18, Toledo 20-25, Cincinnati 27-April 1.

THE MUSKETEERS: New York city March 13—indefinite.

THE PAY TRAIN (R. L. Forrest, mgr.): Gallup, N. M., March 14, Winslow, Ariz., 15, Flagstaff 16, Williams 17, Prescott 18, Phœnix 20, 21, Needles, Cal., 22, San Bernardino 23, Riverside 24, Pomona 25, Los Angeles 27-29.

THE PRISONER OF SPAIN (Sanford Dodge; E. J. Carpenter, mgr.): Montrose, Col., March 14, 15, Ouray 16, Telluride 17.

THE PRISONER OF ZENDA (Dan'l Frohman, mgr.), Minneapolis, Minn., March 13-18, St. Paul 20-25.

THE REAL WIDOW BROWN (Eastern; A. Q. Scammon, mgr.): Atlantic City, N. J., March 13, Port Chester, N. Y., 14, Bethlehem, Pa., 15, Reading 16-18, Baltimore, Md., 20-25, Chester, Pa., 27, Wilmington, Del., 28, Trenton, N. J., 29.

THE REAL WIDOW BROWN (Western; A. Q. Scammon, mgr.): Preston, Ont., March 14, Guelph 15, Galt 16, Hamilton 17, Brantford 18, Woodstock 20, Barrie 21, Orillia 22, Lindsay 23, Cobourg 24, Oshawa 25, Middleport, N. Y., 27, Medina 28, Batavia 29, Warsaw 30, Wellsville 31, Olean April 1.

THE SIGN OF THE CROSS: Oakland, Cal., March 13-15, San Jose 16-18, Salt Lake City, U., 20-22, Pueblo, Col., 24, Colorado Springs 25, Denver 27-April 1.

THE SILVER KING (Carl A. Haswin): New York city March 13-18.

THE SLEEPING CITY: Owosso, Mich., March 14, Bay City 15, Saginaw 16, Flint 17, Monroe 18, Toledo, O., 19-22, Adrian, Mich., 23, Detroit 27-April 1.

THE SPAN OF LIFE: Henderson, Ky., March 14.

THE SPIDER AND THE FLY: Portland, Ore., March 13-18.

THE STOWAWAY: Boston, Mass., March 13-20.

THE SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Bloomsburg, Pa., March 14, Danville 15, Shamokin 16, Pottsville 17, Reading 18, Lancaster 20, West Chester 21, Chester 22, Royersford 23, Allentown 24, Easton 25, E. Stroudsburg 27, Boonton, N. J., 28, Red Bank 29, Lakewood 30, Asbury Park 31, Elizabeth April 1.

THE TURTLE: Chicago, Ill., March 13-18, So. Bend, Ind., 20, Jackson, Mich., 21, Grand Rapids 22, Detroit 23-25, Cleveland, O., 27-April 1.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest): Newburgh, N. Y., March 14, Albany 15, 16, Troy 17, 18, Brooklyn 20-April 3.

THE WHITE HEATHER: Brooklyn, N. Y., March 13-25, Washington, D. C., 27-April 1.

THE WHITE SLAVE (Campbell-Caldwell Co., mgrs.): Columbia, S. C., March 14, Spartansburg, 15, Asheville, N. C., 16, Knoxville, Tenn., 17, Lexington, Ky., 18.

THE WORLD AGAINST HER (Agnes Wallace Villa): Lyons, N. Y., March 14, Little Falls 15, Troy 16-18.

THROPP, CLARA (Charles Astor Par

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WILSON, GEORGE W. (N. V. Phelan, mgr.): New Britain, Conn. March 13-18, Brockton, Mass., 20-25.
WILSON THEATRE: Hazleton, Pa., March 13-18, Bethlehem 20-25.
WOLFORD-SHERIDAN STOCK: Peekskill, N. Y., March 13-15, Hoboken, N. J., 16-18.

WORLD, GARNELLA AND MACK (Town Topics): Kokomo, Ind., March 14 Alexandria 15, New Castle 17, Columbus 18, Louisville, Ky., 19-25.
YON YONSON (Thrall and Kennedy, mgrs.): Pittsburg, Pa., March 20-25.
ZAZA (Charles Frohman, mgr.): New York city Jan. 9—indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Los Angeles, Cal., March 12-15.
BANDA ROSSA Pittsburg, Pa., March 15, Wheeling, W. Va., 16, Columbus, O., 17, Springfield 18, Cincinnati 19, 20, Lexington, Ky., 21, Evansville, Ind., 23, Indianapolis 24, 25, Chicago, Ill., 26
BEGGAR PRINCE COMIC OPERA (F. G. Wade, mgr.): Watseka, Ill., March 17, 18, Hoopeston 20, 21, Paxton 22, 23.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Los Angeles, Cal., March 12-18, El Paso, Tex., 20, San Antonio 22, Houston 23, Galveston 24, 25, New Orleans, La., 26-April 1.
BOSTONIANS: San José, Cal., March 13, 14, Sacramento 15, Oakland 16-18, San Francisco 20-April 22.

CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.
DANIELS, FRANK: St. Paul, Minn., March 13-18, Minneapolis 20-25, Sioux Falls, S. Dak., 27, Sioux City, Ia., 28, Des Moines 29, 30, Clinton 31, Davenport April 1.

DARKEST AMERICA (John W. Vogel): Rockford, Ill., March 14, Freeport 15, Dubuque, Ia., 16, Clinton 17, Davenport 18, Peoria, Ill., 19, Rock Island 20.
DE ANGELIS, JEFFERSON: St. Louis, Mo., March 11-18, Chicago, Ill., 20-April 1.
DESHON-DUVRIES: Burlington, Ia., March 13-18, Davenport 20-22, Galesburg, Ill., 23-25.
EL CAPITAN (Harley and Rheinstrom, mgrs.): Pensacola, Fla., March 13, Mobile, Ala., 14, Selma 15, Montgomery 16, Atlanta, Ga., 17-18, Macon 20, Jacksonville, Fla., 21, Savannah, Ga., 22, Augusta 23, Charleston, S. C., 24, 25, Charlotte, N. C., 26, 27, Wilmington 28, Raleigh 29, Norfolk, Va., 30, Richmond 31.
ELLIS GRAND OPERA: San Francisco, Cal., March 13-25.
1492: St. Thomas, Can., March 14, Coldwater, Mich., 15, Janesville, Wis., 17, Madison 18, Milwaukee 20-25.
FOX, DELLA: Hartford, Conn., March 22.
GAYEST MANHATTAN: Kansas City, Mo., March 13-18, Carrollton 21, Hannibal 23, Davenport, Ia., 26, Galesburg, Ill., 29.
GRAU, JULES: Helena, Mont., March 31.
GRAU OPERA (Frank Sanger, mgr.): New York city Nov. 29—indefinite.
HOPPER, DE WOLF: Omaha, Neb., March 13, 14, St. Joseph, Mo., 15, Kansas City 16-18, St. Louis, 20-25, Terre Haute, Ind., 27, Indianapolis 28, 29, Toledo, O., 30, Columbus 31, Dayton April 1.
HOTEL TOPSY TURVY: Pittsburg, Pa., March 13-18.
INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—indefinite.
JACK AND THE BEANSTALK: Lafayette, Ind., March 14, So. Bend 15, Kalamazoo, Mich., 16, Lansing 17, Toledo, O., 18, Mansfield 20, Newark 21, Wheeling, W. Va., 23, Canton, O., 24, Youngstown 25, Erie, Pa., 27, Elmira, N. Y., 28, Ithaca 29, Binghamton 30, Wilkes-Barre, Pa., 31.
JAXON OPERA: Lewiston, Me., March 13-18.
LA BELLE HELENE: Brooklyn, N. Y., March 13-18, Philadelphia, Pa., 27-April 1.
MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1—indefinite.
NEW ENGLAND OPERA (Aborn's): Hartford, Conn., March 13-15, Fishkill 16, Peekskill 17, 18, Newburgh, N. Y., 20-25, Brooklyn 27—indefinite.
NIELSEN, ALICE: Boston, Mass., March 13-25
ROBINSON COMIC OPERA (French and Holmes, mgrs.): Portsmouth, N. H., March 13-25.
SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.
SUPERBA: Cleveland, O., March 13-18.
THE BRIDE ELECT: Brockton, Mass., March 14, Lynn 16, Springfield 17, Albany, N. Y., 18, Troy 20, Schenectady 21, Utica 22, Syracuse 23, Ithaca 24, Elmira 25, Washington D. C., 27-April 1.
THE FRENCH MAID: Milwaukee, Wis., March 12-14, Indianapolis, Ind., 15, 16.
THE GEISHA: New Haven, Conn., March 22, 23, Hartford 25.
THE GIRL FROM PARIS: Philadelphia, Pa., March 13-18.
THE HIGHWAYMAN (Andrew A. McCormick, mgr.): Selma, Ala., March 14, Birmingham 15, Atlanta, Ga., 16, Augusta 17, Charleston, S. C., 18.
THE TELEPHONE GIRL: Trenton, N. J., March 20.
THE THREE DRAGOONS: Washington, D. C., March 13-18, Newark, N. J., 20-25.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Ann Arbor, Mich., March 13-18, Grand Rapids 20-25.
WILBUR OPERA: Derby, Conn., March 13-18, New London 20-April 1.
WILBUR-KIRWIN: San Antonio, Tex., March 13-18, Austin 20-25, Ft. Worth 27-April 1.
WILSON, FRANCIS (Abel Barney, mgr.): Buffalo, N. Y., March 13-15, Toledo, O., 16, Indianapolis, Ind., 17, 18, Chicago, Ill., 20-April 1.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Indianapolis, Ind., March 13-18
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): New York city March 13-25, Philadelphia, Pa., 27-April 1.
BIG SENSATION: Brooklyn, N. Y., March 13-18.
BLACK CROOK (Jermon): New Haven, Conn., March 14-15, Lowell, Mass., 16-18, Boston 20-April 8
BOHEMIAN BURLESQUERS. Providence, R. I., March 13-18.
BON TON BURLESQUERS: Baltimore, Md., March 13-18.
BOWERY BURLESQUERS (Hurtig and Seamon, props., B. A. Myers, mgr.): Boston, Mass., March 5-18, Paterson, N. J., 20-25, New York city 27-April 1.
BUTTERFLY BURLESQUERS: Brooklyn, N. Y., March 13-18.
CASINO BURLESQUERS: Portland, Me., March 13-15, Lynn, Mass., 16-18, Boston 20-25.
CITY CLUB: Chicago, Ill., March 6-18, Dayton, O., 20-22, Columbus 23-25, Altoona, Pa., 27-29, Elmira, N. Y., 30-April 1.
CITY SPORTS. New York city March 13-25.
DEVERE, SAM: Louisville, Ky., March 13-18, Pittsburg, Pa., 20-25.
EUROPEAN SENSATION: Baltimore, Md., March 13-18.
FITZSIMMONS, ROBERT: Newark, N. J., March 13-18.
FLEUR DE LIS BURLESQUERS: Philadelphia, Pa., March 13-18
GAY MASQUERADERS: Cincinnati, O., March 13-18.
GRAHAM GENUINE SOUTHERN SPECIALTY: Lawrence, Mass., March 13-15.
HART, JOSEPH: Dayton, O., March 13-15, Indianapolis, Ind., 16-18, Brooklyn 20-25
HIGH ROLLERS: St. Louis, Mo., March 13-18.
HOPKINS' TRANS-OCEANICS: Cleveland, O., March 13-18.
HOWARD, MAY: Boston, Mass., March 13-18.
HYDE COMEDIANS: Chicago, Ill., March 6-25.
IRWIN BROS.: Philadelphia, Pa., March 13-18.
KNICKERBOCKERS: Brooklyn, N. Y., March 13-25.
LITTLE LAMBS: Jersey City, N. J., March 13-18.
LONDON BELLES: Easton, Pa., March 13-15, Altoona 16-18.
MAJESTIC BURLESQUERS: Pittsburg, Pa., March 13-18
MERRY MAIDENS (Jacobs and Lowry, mgrs.): Albany, N. Y., March 13-15 Troy 16-18, Wilkes Barre, Pa., 20-22, Altoona 23-25, Pittsburg 27-April 1.
METROPOLITAN BLACK 400: Canton, Ill., March 14, 15
METROPOLITAN BURLESQUERS: Hartford, Conn., March 16-18
MONTE CARLO GIRLS: Lawrence, Mass., March 13-15, Manchester, N. H., 16-18, Albany, N. Y., 20-22, Troy 23-25, Buffalo 27-April 1.
MOULIN ROUGE: Newark, N. J., March 13-18, Brooklyn, N. Y., 20-25.
NEW YORK STARS (Gus Hill): Fall River, Mass., March 13-15, Hartford, Conn., 16-18, Buffalo, N. Y., 20-25.
NIGHT OWLS: Hartford, Conn., March 23, 24.
OCTOROONS (John W. Isham): Cleveland, O., March 13-18.
PARISIAN WIDOWS: Philadelphia, Pa., March 13-18, Cleveland, O., 20-25.
REEVES, AL.: New York city March 6-18
RENTZ-SANTLEY (Abe Leavitt, mgr.): Buffalo, N. Y., March 13-18, Pittsburg, Pa., 20-25, Washington, D. C., 27-April 1.
RICE AND BARTON BIG GAIETY: Lima, O., March 14, Findlay 15, Kenton 16, Springfield 17
ROSE HILL ENGLISH FOLLY: Philadelphia, Pa., March 13-18.
REILLY AND WOODS: Baltimore, Md., March 13-18.
ROEHER AND CRANE: Lawrence, Mass., March 16-18
SEMON'S EXTRAVAGANZA (Harry W Semon, mgr.): Scranton, Pa., March 13-15, Wilkes-Barre 16-18, Binghamton, N. Y., 20-22, Elmira 23-25, New York city 27-April 8.
SMITH AND GORTON (G. Paul and Willard; Col. G. E. Dunbar, mgr.): New Hampton, Ia., March 13, 14, Cresco 15, 16.
SULLIVAN, JOHN L.: Oakland, Cal., March 13-18.
TAMMANY TIGERS (Gus Hill): Rockford, Ill., March 13-18.
THE BROADWAY GIRL (S. P. Bender, mgr.): Easton, Pa., March 13-15.
VANITY FAIR: Washington, D. C., March 13-18.
WHITE ELEPHANT: Boston, Mass., 13-18, Philadelphia, Pa., 20-25, Scranton 27-29, Easton 30-April 1.
WILLIAMS' OWN: Brooklyn, N. Y., March 6-18
WILLIAMS AND WALKER: Chicago, Ill., March 13-18
ZERO: New York city March 13-18.

MINSTRELS.

BARLOW BROTHERS: Leavenworth, Kan., March 14, Atchison 15.
FIELD'S, AL. G.: Hamilton, Ont., March 14, St. Catherine's 15, Erie, Pa., 16, Jamestown, N. Y., 17 Rochester 18.
FIELDS AND HANSON: Newton, N. J., March 14, Hackettstown 15, Washington 16, Summerville 17, Bound Brook 18, Perth Amboy 20, S. Amboy 21, Freehold 22, Rahway 23, Madison 24, Morristown 25, Dover 27, Boonton 28, Englewood 29, Nyack, N. Y., 30, Suffern 31.
GORTON'S: Princeton, Mo., March 14.
HAVERLY'S MINSTRELS: Frankfort, Ind., March 14, Marion 15.
HENRY, HI: Portland, Ore., March 13, 14
KALBFIELD'S: Hopkinsonville, Ky., March 14, Elkton 15, Russellville 16.
PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.): Birmingham, Ala., March 14, Selma 16, Mobile 17, 18, New Orleans, La., 20-25.
RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Princeton, Ky., March 14, Paducah 15, Mayfield 16, Cairo, Ill., 17, New Madrid 18, Kennett 20, Cape Girondeau 21, Poplar Bluff 22, De Soto 23, Jefferson City 24, Sedalia 25, Fayette 27, Moberly 28, Columbia 29, Fulton 30, Mexico 31.
SCOTT'S (Oliver): Auburn Ind., March 14, Decatur 15, Montpelier 16, Hartford City 17, Elwood 18, Noblesville 20.
WASHBURN'S (J. M. Wall, mgr.): Sing Sing, N. Y., March 14, Tarrytown 15, Peekskill 16, Hudson 17, Rome 18, Syracuse 19-21, Oswego 24, Ogdensburg 25, Malone 29, St. Alban's 30, St. John's, Que., 31.
WEST, WM. H. (D. S Vernon, gen'l mgr.): Milwaukee, Wis., March 12-18, Ft. Wayne, Ind., 20, Toledo, O., 21, Sandusky 22, Cleveland 24-25, Detroit, Mich., 27-29.

MISCELLANEOUS.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—indefinite.
CAMERON CO: Mexico, Mo., March 14, Columbia 15, Macon 16, Brookfield 17, Maysville 18, Kansas City 20, Leavenworth, Kan., 21, Hilton 22, Topeka 23, Lawrence 24, Ottawa 25, Paola 27, Ft Scott 28, Pittsburg 29, Joplin, Mo., 30, Neosho 31.
CANADIAN JUBILEE SINGERS: Virginia, Ill., March 14 Beardstown 15, Vermont 16, Rushville 17, Lewiston 18, 19.
CARRINGTON CONCERT CO.: Blair, Neb., March 13, 14, Omaha 16-19.
DAYTON, W. W. (Specialties): Reinbeck, Ia., March 13, 14.
DECCA OPERA: Johnstown, Pa., March 14, Tyrone 15, Clearfield 16.
FARLAND, A. A. (banjo virtuoso): Toronto, Ont., March 14, Joliet, Ill., Io Kewawa 16, Madison, Wis., 17, Omaha, Neb., 20, Havelock 21, Concordia, Kan., 22, Stockton 23, Lawrence 24, Sedalia, Mo., 25, Russellsville 27, Marshall, Ill., 29, Cincinnati, O., 30, Pittsburg, Pa., 31.
FLINTS, THE (Hypnotists): Topeka, Kan., March 13-18, Leavenworth 20-27.
GODFREY BRITISH BAND: Augusta, Ga., March 14, Charleston, S. C., 15 Wilmington, N. C., 16, Salisbury 17, Raleigh 18, Norfolk, Va., 19, Washington, D. C., 20
HERRMANNS, THE: Battle Creek, Mich., March 16.
JEFFREY, LT. (Hypnotist): Belfast, Me., March 13-15, Skowhegan 16-18.
KELLAR: Northampton, Mass., March 20, Hartford, Conn., 21, New Britain 22, New Haven 24-25
LEES, THE: Wilson, N. C., March 13-15, Concord 16-18, Chattanooga, Tenn., 20-25
MARO (Magician): Dwight, Ill., March 14, Rochelle 15, Little River, Kan., 17, Sterling 18, Peabody 20, Tabor, Ia., 22, York, Neb., 23, Mapleton, Ia., 25, Estherville 27, Storm Lake 28, Mitchell, S. Dak., 29, Watertown 31, Millbank April 1
MCEWEN (Hypnotist): Park City, U., March 13-18, Rocky Springs 20-25, Cheyenne 27-April 1.
NORRIS BROS.: Los Angeles, Cal., March 13-18.
PERKINS, ELI: Mitchell, S. Dak., March 14, Canton 15, Elk Point 16, Oakland, Neb., 18, Anita, Ia., 20, Creston 21, Beatrice, Neb., 22, Lincoln 23, Monroe, Mo., 25.
PHINNEY'S U. S. BAND: Chicago, Ill., March 6-22.

SANTANELLI (Hypnotist): Staunton, Va., March 13-18, Charlottesville 20-25
SCALCHI CONCERT: Anniston, Ala., March 14, Huntsville 20.
SOUSA'S BAND: Los Angeles, Cal., March 14, San Diego 15, Los Angeles 16, Stockton 17, Marysville 18, Portland, Or., 20, 21, Tacoma, Wash., 22, Seattle 23, Spokane 24, Helena, Mont., 25, Butte 26, Grand Forks, N. D., 28, Winnipeg, Man., 29, 30, Fargo, N. D., 31.
WINDSOR, PROF. WM. (Vitasophist; J. Frank Rich, mgr.): St. Joseph, Mo., March 13-18, Des Moines, Ia., 20-25.

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WALTER ALLEN, EMMETT C. KING,
E. T. STETSON, CHAS. D. WALDRON,
EDWIN NICANDER, HERBERT O'CONNOR,
MISS HANNAH MAY INGHAM,
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TELEGRAPHIC NEWS

CHICAGO.

Prairie Prosperity—What the Theatres Offer —Lakeside Lucubrations.

(Special to The Mirror.)

CHICAGO, March 13.

Our wonderful business at the local playhouses still keeps up, and any of the box-offices would tempt a burglar. Maude Adams has played to the capacity of Powers' New Theatre at every performance of The Little Minister, and the house is nearly sold out for the first three weeks of her six weeks' stay. Play, star, and company have received high praise from the press, the splendid character work of W. H. Thompson being particularly commended, and Manager Harry Powers is happy.

Anna Held and The French Maid left the Columbia Saturday evening after two excellent weeks, and last night The Turtle followed, opening to a big house. Jeff De Angelis comes next Sunday night with his success, The Jolly Musketeer.

Stuart Robson, with the best company he has ever had and with an excellent play, had a splendid week at the Grand Opera House, and last evening he was succeeded by another Chicago favorite, Digby Bell, in Frances Hodgson Burnett's new play, Joe Hurst, Gentleman.

Manager Jacob Litt has had a new "Standing Room Only" sign painted for McVicker's, as the old one was worn out. Sporting Life continues to turn people away at every performance, and could remain here until the end of the century.

The sawdust boys will be here next month. The Ringling Brothers will open the season of their big shows at Tattersall's for a couple of weeks.

Francis Wilson, in The Little Corporal, will follow Digby Bell at the Grand next week.

Jolly little Marshall P. Wilder is at Hopkins' Theatre this week, where the stock company is giving Led Astray after Ferncliff, and down at the Dearborn the stock follows The Wife with The Butterflies.

Richard Karl, basso, sends me all the way from Vienna, Austria, the name of Tudie Root for the soubrette album. He says he "thinks it is a dandy," and believes I "will 'coince' with him." I certainly do "coince," Richard. Tudie Root is a good mate for Pete Daley's "Rootie Toot."

And George Chenet sends me Carrie Spear with the Casino Stock company. Carrie belongs in The Amazon March.

Lost in New York follows The Girl from Chili at the Adelphi this week, and next week the Ott Brothers will present All Aboard for the first time here.

Williams and Walker, in A Lucky Coon, packed the Great Northern twice yesterday, following Bob Fitzsimmons, who had a big week.

Devil's Island went from the Alhambra to the Academy of Music yesterday, following When London Sleeps, and it was succeeded at the South Side house by Through the Breakers.

W. H. Powers' Ivy Leaf gave place to Alone in Greater New York over at the Bijou yesterday.

Jerry Herzell, of Gypsum City, Kan., sends a bunch for the soubrette album. Here they are: Pinkie Mullally, Oigora Leorata, Helen Budd, Lida Dean, Tillie Sparrow, Delana Des Jarles, Alexia Sassian, Leona Amrose, and Iona Holden Ravencroft. A basket of peaches!

The local manager at Abbeville, Ala., sends a postal card to the manager of the Opera House at Birmingham, and on it he writes: "There will be a hanging here on March 10, and I would like to get a good show for my Opera House 9 and 10. I prefer a minstrel, but would take any that are good shows." What a chance for E. T. Stetson in Neck and Neck!

The Turtle is at the Columbia this week.

The season of the Castle Square Opera company here will open at the new Studebaker Theatre on Monday, April 3, in Faust, with "three sets of principals." Faust ought to go well with three Marguerites and three Mephistopheleses. The chorus is bring organized in Chicago.

Charles A. Gardner ("Karl") starts out from here next week with a revised version of Karl, the Peddler. He will have a strong company, headed by James E. Nelson.

My Friend from India will follow Williams and Walker next Sunday up at the Great Northern, and Amberg's Bavarian Peasant company will soon be seen here.

Mrs. W. H. Crane, who has been visiting friends here since the comedian's departure, leaves here this week to join him at Cleveland.

Last Saturday I saw Wemyss Henderson on the street. Buffalo Bill Cody was another visitor, too. His Wild West Show opens at Madison Square Garden, in your town on March 20, and the Colonel will have representatives from all of our new possessions in his arena this year.

Last Monday night Officer Dennis Casey, of my police district, "pulled" what is popularly known as a "hop joint," and on Tuesday morning he turned up in court with the Chinese proprietor of the place and an armful of opium pipes. The Chinaman asked that the case be continued for ten days. The officer did not object, and I said: "Let it go over, then, until March 17." And Officer Casey was horrified.

The annual dog show of the Mascoutah Kennel Club was given the last three days of last week at the First Regiment Armory and was a howling success. Anna Held had a few toy ones on exhibition.

"BIFF" HALL.

BOSTON.

The Christian's Success—Benefits on the Cards —Current Bills.

(Special to The Mirror.)

BOSTON, March 13.

Alice Nielsen's first appearance in Boston as a star is the most conspicuous feature of the night. She had been a great favorite in the one season that she played here with The Bostonians, and Frank L. Perley's excellent management alone would be enough to fill the Boston for the two weeks that she is to play here. The attraction has been scored prodigiously, and more lithographs have been displayed than Boston has been accustomed to see since the agreement of local managers went into effect.

The Circus Girl had its presentation at the Tremont to-night by the company which was seen here last week in The Geisha. While the piece was only moderately liked when it was given here last year, it may be set down to-night as an unqualified success, owing to the excellence of the company. Minnie Ashley, Helen Royton, and H. W. Frederick repeat their Geisha successes, and the additions to the company include Maud Bliss, Johnny Page, and Thomas Ricketts.

Bimbo of Bombay is at the Grand Opera House this week, Maggie Cline's specialty being the most prominent feature.

Casey's Wife at the Columbia this week has John G. Sparks as one of its leading features, and he is so popular here that a big week is sure to be the result.

Julia Marlowe will continue Colinette this week, leaving her repertoire for the third and last week at the Hollis.

Viola Allen has made such a great hit with The Christian at the Museum that they have placed seats on sale four weeks in advance.

May Irwin has found the Park too small to hold all her admirers, as it has been a case of standing room only at every performance thus far. This is the last week of the engagement. Brown's in Town will follow.

The regular patrons of the Castle Square are wondering "where they are at." They have been accustomed to a change of bill every week, but The Prodigal Daughter has made such an enormous hit that it would be folly on the part of the management to take it off. This is the fourth week, and the largest run that the stock company has ever had.

At the Bowdoin Square the stock presents An Irishman's Love, with several new faces added to the company, among them being Charles Leonard Fletcher.

There are two benefits this week, the Woman's Charity Club at the Tremont to-morrow, when Mrs. Agnes Booth Schoeffel in Afterthoughts will be the chief dramatic feature, and the Elks, 17, with volunteers from all theatres. At the Press Club's benefit last week the storm was so great that the scenery for The Christian could not be moved, but to make up for the disappointment it was promised to give a special matinee for the club later in the season.

James Gilbert is directing rehearsals at Harvard for both the Hasty Pudding and Pi Eta theatricals. The Hasty Pudding play is by John Brice, and is entitled Proteus, or the Lightning Change Artist. The other is The Belles of Bellesley.

A Runaway Girl will have a three weeks' engagement at the Tremont following The Circus Girl.

The Girl I Left Behind Me and The Idler are in rehearsal at the Castle Square.

Bruce Edwards and L. J. Rodriguez gave a house warming at their flat last week, which was a decided social success.

William Seymour is as busy as a bee looking after the arrangements for the Grau opera season at the Boston. As he personally did so much to make the Mechanics' Building seasons successful, it is safe to say that the same may be anticipated at the Boston.

Mrs. Alan Mackintosh, of Brookline, mother of Louise Mackintosh, won the second prize in the *Post's* competition for short stories last week. Her story was entitled "Sadie's Glove." Some of Miss Mackintosh's friends received her latest photographs last week, and they attracted unusual attention for their artistic charm.

Sara Osgood, a clever Boston girl, has made a decided hit with May Irwin at the Park.

The Point of Pines Amusement company has renewed its lease for that resort, and will reopen it late in June under management of William H. O'Neill.

Richard Golden, with Alice Nielsen, has not been seen here since the days of Old Jed Prouty.

George C. Tylor was here the first of last week to see The Christian well started, and then ran up to Montreal to see The Musketeers. Then he came back to Boston, but left last night for New York, to be there for the opening of The Musketeers.

Frank J. Keenan is to have a character part in Children of the Ghetto next season.

Go-Won-Go-Mohawk is to be at the Bowdoin Square next week.

J. C. McGarry, advertising agent at the Park for seven years and subsequently at the Grand Opera House and Bowdoin Square, is in advance of Frankie Carpenter. Down in Newburyport, the other day, he revived the ancient custom of the town crier to boom his attraction.

Emily Alexander got a verdict of $236 against H. G. Johnson last week. She sued him for $250 for services in getting a manager of an opera company.

R. A. Barnet is going to be stage-manager of the benefit of the Woman's Charity Club at the Tremont to-morrow.

JAY BENTON.

PHILADELPHIA.

Goodwin Produces The Cowboy and the Lady —Other Attractions—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 13.

This week a very liberal array of novelties is presented. The chief event of this evening is the gathering of authors, managers, critics, and actors at the Chestnut Street Opera House to witness Clyde Fitch's new comedy, The Cowboy and the Lady. Mr. Goodwin withdrew Nathan Hale after two weeks' immense business to test the value of his new play and receive a Quaker City verdict, after which Nathan Hale will fill out the season, and The Cowboy and the Lady may be his great card for next year.

The scenes of the comedy are laid in Silverville, Col. The first act shows the interior of a mountain camp, the second act a dance hall in Silverville, and the third act a courtroom scene in Silverville. The play presents the humorous and exciting sides of mountain ranch life. Mr. Goodwin takes the part of Teddy North, an athletic young Harvard graduate, who comes to Silverville dressed in the most extravagant Eastern fashion. He quickly assimilates the rough-and-ready cowboy customs and becomes popular. Mr. and Mrs. Weston are the owners of a neighboring ranch. Weston is enamored of Mollie Larkins, proprietress of a dance hall, whose lover is a half-breed, Jim. Weston has planned an elopement. Mrs. Weston has invited a large party of guests to a dance, and gives her pistol for safe keeping to North, who leaves it carelessly on the bar. The Indian has found out the intended flight of Mollie Larkins and Weston, and after the dance, when the guests are out for a stroll, and as Weston and Molly are about to leave, he meets Weston, puts out the lights, and, after a struggle, shoots him, having snatched Mrs. Weston's pistol from the bar. Teddy North and Mrs. Weston enter from different directions and meet over the dead body. North at once thinks Mrs. Weston must have killed her husband, and Mrs. Weston supposes North must have done it. There is a great commotion among the guests. As the pistol found near the body is Mrs. Weston's the sheriff is about to place her under arrest when North, who is, secretly in love with her, to shield her says: "I am the man you are looking for." In the final scene North is on trial for his life. He pleads his own case and tries to explain away his confession, in spite of the strong circumstantial evidence against him. After several exciting moments the story is brought to a satisfactory conclusion.

It is a very elaborate production. Burr McIntosh, Laura Bert, Byron Douglas, and William Burness were added to the company to give importance to a play that promises to be the most successful in the repertoire of Mr. Goodwin. March 20, for two weeks, Lillian Russell in La Belle Helene. April 3 the Mask and Wig Club in Captain Kidd.

A benefit to the Actors' Fund will be held at the Academy of Music on the afternoon of April 6. On account of the many volunteers in this city, as well as of entire companies that will come from New York, the programme promises the largest affair of the kind ever offered by this worthy charity.

The Girl from Paris attracted a large audience to the Grand Opera House, the Southwell Opera company, with many noted people added, giving a representation worthy of special notice.

Manager Charles M. Southwell has completed all his arrangements for his California tour, the English Opera company opening early in April at the Grand Opera House, San Francisco, for a season of fifteen weeks.

Daly's company in A Runaway Girl is the bright offering this week at the Chestnut Street Theatre, opening large with assured success. Henry Miller in Heartsease March 20. Griffith Davenport March 27.

John Drew is meeting with success in The Liars at the Broad Street Theatre, and will terminate his three weeks' engagement March 25. William H. Crane will open here on March 27 for one week in The Head of the Family.

Frank G. Cotter, an old Quaker and one of the trustees of the Actors' Fund, is looking after the benefit to be held at the Academy of Music April 6.

A Female Drummer, with Johnstone Bennett and its notable cast, opened to-night for the week at the Auditorium, repeating the large business of the former engagement. Next week The Air Ship. March 27 Murphy and Mack in Johnny on the Spot.

Atkinson Comedy company in Peck's Bad Boy opened to a big house at the Park Theatre. Dot Karroll, Lucille Bell, Sadie Hart, Dave Whitely, Robert Evans, Emma Rossley, A. C. Taylor, Grace Euler, Will McDermott, Leona Cardoza Soule, and Jack Rossley are in the company. Manager Paul N. Firmin has made a success of the Park by a continued change of desirable attractions at popular prices. The Real Widow Brown March 20. Little Lord Fauntleroy 27.

The stock company at the Girard Avenue Theatre is flattered this evening by the attention and applause bestowed by a crowded fashionable and discriminating audience. Oliver Twist is the bill, with Valerie Bergere as Nancy, George Barbier as Bill Sykes, and Daisy Lovering as Oliver. George R. Edeson has staged the play in a handsome manner. March 27 Faust.

The Forepaugh Theatre Stock company present The Gossoon, a romantic play of Irish life, with George Learock, Carrie Radcliffe, and Thomas J. Dempsey in the prominent roles. Business continues large, but the attractions and manner in which every play is presented warrant the patronage. Nan the Good for Nothing and The Bells will be the programme for week of March 27.

Andrew Mack in The Ragged Earl is in his second and last week at the Walnut Street Theatre. Dan Daly in The Belle of New York returns March 20 for one week, then Richard Mansfield comes for three weeks.

Hal Reed, with his new play, Knobs o' Tennessee, is at the National Theatre for the week. It is an important production and the best of all this author's efforts. Business large. Chattanooga March 20. Piney Ridge 27. A Girl from Ireland April 3.

The Standard Theatre this week has the most attractive bill of the season, My Wife's Husband, with John J. Farrell, Emma Bell, Joseph Conyers, and the favorite stock company, and Muldoon's Picnic, an up-to-date version of Irish Aristocracy, with William F. Carroll as Muldoon. The vaudeville features are Murphy and Andrews, Mitchell and Love, Murray and Murray, Gibson and Milburn. Two American Belles. Business large.

The Great Northwest is at the People's Theatre. McFadden's Row of Flats comes March 20.

Dumont's Minstrels are in the full tide of success at the Eleventh Street Opera House, business being so large that the programme of the past week is continued.

The Bavarian Peasant Troupe of Actors opened to-night for a two weeks' stay at the old Arch Street Theatre, which is now devoted to German theatricals.

The Philadelphia Exposition of 1899 will open on Sept. 14 and close Nov. 30.

At the Academy of Music on March 21 Herr Emil Sauer, pianist, will appear in concert. On March 25 Dan Godfrey's British Guards Band, matinee and evening.

The twenty-eighth anniversary of the Philadelphia Lodge of Elks was celebrated last evening with a banquet and the usual musical and specialty features.

A new theatre for Atlantic City is being contemplated, to be erected at the foot of Pennsylvania Avenue, to cost $150,000, and to be devoted to high grade vaudeville. Philadelphia capital is interested. It is expected that the house will be completed by the middle of June.

S. FERNBERGER.

WASHINGTON.

Mansfield in Cyrano—Other Bills—Local News and Gossip.

(Special to The Mirror.)

WASHINGTON, March 13.

The big opening to-night was at the Columbia, where Richard Mansfield commenced his engagement in Cyrano de Bergerac. Nothing but admission tickets could be had, as the seat sale for the night and for most of the week had been closed. The production fully realized all expectations, and the title-role, so ably presented by Mr. Mansfield, was a rare dramatic treat. The large support filled every requirement. Hotel Topsy Turvy will follow.

The Three Dragoons opened to a large audience at the Lafayette Square and scored heavily. Personal successes were secured by Joseph O'Mara, W. H. Clark, R. S. Piggott, Jerome Sykes, Richard F. Carroll, Charles Hildersly, Linda da Costa, Leonora Guito, Fanny Briscoe, and Marguerite Lemon. The opera was mounted and costumed very handsomely.

James K. Hackett opened a return engagement at the New National, appearing in Rupert of Hentzau. The young star gave a strong performance. Jobyna Howland as Princess Flavia was praiseworthy, and effective support was given by Mabel Amber, Gertrude Rivers, Evelyn Carter, Arthur Hoops, E. W. Thomas, Longley Taylor, George Allison, Theodore Roberts, Brigham Royce, Robert Elliott, Sydney Price, George W. Lynch, Mace Greenleaf, and M. C. Wyman. A Stranger in New York next week.

McFadden's Row of Flats opened to a packed house at the Academy of Music and aroused almost continuous laughter. Joe J. Sullivan, Harry Crandall, and Sadie Connelly in the principal roles proved highly amusing. The Five Nosses were a feature, and clever specialties were introduced by Estelle Wellington, the Speck Brothers, Harry Watson, and C. A. Morgan. Johnny on the Spot will follow.

The appearance of James Whitcomb Riley at the Grand Opera House to-night gave the vaudeville people appearing at that house a chance to visit other theatres. The audience was a very large one. Mrs. Thomas C. Noyes (Dorothy Byrd Rodgers) sang several selections. Managers Burke and Chase, of the Grand, last night inaugurated successfully a series of Sunday night concerts. The programme included Florence Henri King, Maude Courtney, Alice Mayliyn, and T. J. Farron.

Dan Godfrey's British Guards Band will give a concert at the Academy of Music next Sunday night.

May Florence Stetson's recital of Macbeth at the Universalist Church to-night made a pronounced hit.

Judging from the interest manifested in the appearance of Emil Sauer at the National Theatre on Friday standing room will be at a premium.

Die Puppenlee (The Fairy Doll), a musical pantomime in two acts, will be presented for charity next Thursday afternoon at the Lafayette Square by Baltimore amateurs.

Jeannette Orloff's violin recital, announced for to-morrow at the Universalist Church, has been indefinitely postponed owing to the serious illness of Miss Orloff's father.

JOHN T. WARDE.

ST. LOUIS.

Mi-Careme Offerings at the Theatres—Howland's Budget of News.

(Special to The Mirror.)

ST. LOUIS, March 13.

Olga Nethersole at the Olympic Theatre to-night began the second week of her engagement, presenting Carmen before a large audience. Her portrayal of this character was marked by strong dramatic ability, as was her work in The Second Mrs. Tanqueray and The Termagant last week. Camille will also be put on later in the week.

Last evening Jefferson De Angelis opened at the Century in The Jolly Musketeer, making an instantaneous hit with a large audience. The company is an exceptionally good one.

At the Imperial the stock company presented The Lost Paradise to two good audiences. The company sustained their excellent reputations as actors, and Manager Gumpertz his as a producer.

The bill of the stock company at the Grand is A Bachelor's Romance. Manager Gillen has produced the play with the same careful attention to its scenic investiture that has characterized his other bills. Two good-sized audiences attended yesterday, and manifested warm appreciation of the sterling work of the company.

Under the Dome was presented at Havlin's yesterday to good business. The company is an excellent one and the scenery highly realistic. To-night John G. Sheehy, treasurer of the theatre, has his benefit.

The Columbia continues to be a money maker. The programme this week includes the Miller Family, Frencelli and Lewis, La Belle Carmen, Adair Brothers, Bryant and Saville, Gracie Emmet, Edward Boyle, the Rexos, and the Columbia Comedy company in Our Married Men.

The usual Sunday crowds filled the Standard Theatre yesterday, and saw the excellent performance of the High Rollers.

The French Grand Opera company at music Hall continues to draw well, and will continue for another week with change of bill nightly. The attendance has increased steadily since the opening performance.

Mrs. Charles P. Salisbury, wife of the manager of the Columbia, is very ill. Her condition is precarious, but it is hoped that she will recover.

Stuart Robson will produce at the Olympic next Sunday night, for the first time on any stage, his new play, Two Rogues and a Romance, by Theodore Burt Sayre. Eddie Dunn is now here in the interest of his star.

George Denham, who has been playing with the Grand Opera House Stock company, left last Saturday night to rejoin the Jefferson Comedy company.

Monica Lee, who has been visiting her friends here, left last Friday for New York.

Miss Duffey, a St. Louis girl who has been conspicuous in amateur theatricals, has joined John Martin's Secret.

Malcolm Williams and Gus Weinberg, of the Imperial Stock company, contemplate organizing a stock company to play one of the Summer resorts during this coming season.

W. C. HOWLAND.

CINCINNATI.

Echoes of the Robinson's Opera House Disaster—The Theatres—News.

(Special to The Mirror.)

CINCINNATI, March 13.

Stuart Robson opened at the Grand to-night in The Meddler. Mr. Robson assumed the role of Francis Eli, and had the support of Marie Burroughs as his leading lady. It was Miss Burroughs' first appearance here since she acted the leads for E. S. Willard. Julia Arthur next week.

His Wife's Father is given by the Neill Stock company at the Pike this week, opening yesterday afternoon. Excellent business will be done.

What Happened to Jones is the bill at the Walnut, where the producing company consists of George C. Boniface, Gerald Griffin, Frank Currier, J. W. Cope, Mrs. E. A. Eberle, Florence Robinson, Ada Craven, Frances Drake, Mabel Montgomery, and others. The funny situations were greeted with roars of laughter by the large audience in attendance.

Human Hearts, a play of engrossing human interest, is again the attraction at Heuck's, where it will receive the expected popular support. Tom Logan is the Cross Roads blacksmith.

The Cincinnati Lodge of Elks will have its annual benefit Tuesday evening at Music Hall. It will take the form of a monster minstrel performance in which the best talent in the city will be represented. The sale of tickets is immense, and a large sum will be paid into the treasury of the lodge.

The Banda Rossa will give three concerts at Music Hall beginning next Sunday.

The Cincinnati School for Expression Dramatic Club gave two delightful plays at the Scottish Rite Cathedral Tuesday evening last under the skillful supervision of Jennie Maunheimer. Among those that participated were: Fanchon Eberhardt, Miriam Schaar, Edith Allen, Marie Eloise Ireland, Josephine Woodward, Florence King, Wiley Merrill, Richard Diehm, S. B. Jordan, Sidney Segal, Fred Lonney, and Walter S. Fromiet. Mae D. Herman was heard to advantage in a reading from J. M. Barrie.

Amorita, the dancer, has been out of the cast of The Girl from Paris the week past on account of illness, but is now able to resume her work.

Illness obliged Odell Williams to retire from 'Way Down East last Friday. His place was taken by J. H. Bunny.

George Baker, formerly manager of Heuck's and recently with the Boston Lyric Opera company, is in the city, having severed his connection with that company.

It will be remembered that a year and a half ago the dome of Robinson's Opera House fell into the auditorium, killing and wounding many of the audience. As a consequence many damage suits were at once filed against both lessors and lessees for injuries received. The trial of the first of these causes is in progress in the United States Circuit Court.

WILLIAM SAMPSON.

THE STOCK COMPANIES.

At the Temple Theatre, Louisville, week of Feb. 27 the Meffert Stock company offered Two Nights in Rome, which made an excellent vehicle for several members of the company to make individual hits. Esther Lyon was seen to special advantage as Evelyn Aubrey. Verne Castro and Anna MacGregor were all that could be desired as Tema and Sylvia De Montalan respectively. A newcomer in the company, Ann Fairchild, was well received as Antonia. Alexander Gaden gave an excellent performance of Gerald Massey, as did Frank Kendrick of Abijah Peabody. Oscar Eagle was excellent as Herr Franz, the German explorer, and Charles McElhaney did his best work here in the character of Louis Benedetti. Thomas M. Reynolds created much laughter as Ferdi Fortescue, and others in the cast gave good support. Last week The Two Orphans was played. Thomas Reynolds as Pierre and Oscar Eagle as Jacques made the hits among the men, though all the parts were well played, Frank M. Kendrick, Alexander Gaden, and Adolph Lestina meriting especial mention. Esther Lyon repeated her success of last season as Henriette, and Verne Castro scored as Louise. Ann Fairchild gave a splendid performance of the Countess, and Anna MacGregor outdid all her former efforts at character work in her portrayal of La Frochard. Madame Sans Gene will be played early in April.

* * *

The Burglar was the bill of the Columbia Theatre Stock company, Newark, last week. H. Conlter Brinker did effective work as the title character, and Una Abell gave an excellent performance of the leading female role. The child's part, Editha, was played successfully by Baby Ladie Beatrice, who, by the way, formerly was called Baby Beatrice, but has added the "Ladie" so that she may be distinguished from other Baby Beatrices. Pretty Virginia Jackson shone to advantage as she always does, and Harry Burkhardt, Joseph Totten, and Robert Neil were conspicuous by their good work. The White Slave is presented this week, to be followed by Cumberland '61, for which Rachel Dean is specially engaged.

* * *

The Girard Avenue Theatre Stock company, Philadelphia, last week presented The Fatal Card, under the capable stage direction of George R. Edeson. George Barbier, Edwin T. Emery, and Gilbert Ely call for more than passing notice, as they did much toward making the play the success it was. Joseph Kilgour and Edward Middleton were excellent in their respective roles, as were also Frank Roberts, Wilson Hummell, and Jacob Garnier. Valerie Bergere as the heroine was, as usual, most effective and wore some handsome gowns. Alice Pennoyer did her best work of the season as Mercedes. Emma Maddern, Daisy Lovering, and Mary Kenevan acted their parts in a careful manner. Oliver Twist follows.

Lawrence Marston has been specially engaged to play Dr. Jekyll and Mr. Hyde in the production of the play of that name by the Girard Avenue Theatre Stock company week of March 27.

* * *

A new stock company will open next week at Harmanus Lyceum, Albany, N. Y., which has recently passed under the managerial control of H. R. Jacobs. Kendal Weston, who has had long and successful experience as the leading man and stage director of various stock enterprises, will be at the head of the new company, which will include Lisie Leigh, Ella Harmon, Minnie Monk, Frances Ring, Dessie Rand, Guy Bates Post, Arthur Garreis, Cecil Magnus, Kingsley Benedict, Cecil Kingston, and Dallas Fitzgerald. J. H. Cahill is the scenic artist. The best of the royalty plays will be presented with every attention to handsome and artistic settings. Julian Magnus is manager of the company. The opening play will be The Wife.

* * *

Manager Gumpertz's Stock company at the Imperial Theatre, St. Louis, is in its twenty-eighth week. Faust was given last week to large audiences. Lawrence Hanley presented the title part in a forceful manner, while the critics were unanimous in saying that Frank Losee's Mephisto was the best thing he had done in months. Mr. Losee, who has played all of the heavies, has achieved unqualified success in this city. Minnie Radcliffe, who became leading woman of the company three weeks ago, is a favorite with all. Her first part was Ethel Kingston in The English Rose, followed by Julie de Mortemar in Richelieu. Her Marguerite last week was rendered most capably. Beginning Sunday afternoon The Lost Paradise was produced with Malcolm Williams in the role of Reuben Warner, Edmund D. Lyons as Andrew Knowlton, Frank Losee as Ralph Standish, Lawrence Hanley as Bob Appleton, Hugh Ford as Schwarz, Gus Weinberg as Billy Hopkins, Minnie Radcliffe as Margaret Knowlton, Grace Henderson as Polly Fletcher, Marion Elmore as Cinders, Nellete Reed as Nell, and Mattie Earle as Mrs. Knowlton. Romeo and Juliet, with Mr. Hanley and Miss Radcliffe in the principal parts, will follow. The season will close about May 15.

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The stock company at the Théâtre Français, Montreal, presented last week For Liberty and Love to big houses. Remarkably good work was done by Benjamin Horning as Captain Navarro. Special praise must be given Thomas J. McGrane, as Mori, for his drunken scene in the second act. Morris McHugh is worthy of praise. Charlotte Deane was seen to advantage as Carlotta and Esther Moore was thoroughly at home in the role of the widow. Harry W. Rich and Nellie Callahan handled the comedy parts very well. Alma Aiken, Richard Sherman, Walton Townsend, L. C. O'Brien, and Daniel Rae did well. Drew Morton played the doctor in addition to managing the stage. This week the Russian melodrama, the Red Cafe, or the Three Imperial Guardsmen, is being presented.

* * *

The Woodward Stock company, Omaha, produced The Girl I Left Behind Me week of Feb. 27. The immense stage of the Auditorium was well adapted to some elaborate scenery, built especially for the production by Scenic Artist Ferris. Splendid characterizations were those of Wilson Enos as Major Burleigh, Bertha Creighton as Kate Kennion, Hal Davis as Doctor Penwick, and Gertrude Berkely as Fawn. Splendid work was done by Carl Smith Soerle as Lieutenant Hawksworth and Walter D. Greene as Lieutenant Parslow, the scene between these two characters in the second act eliciting rounds of applause from the large audiences. The orchestra was placed on the stage several times to make room for the overflow.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Talk and Doings of the Big City Across the Water—Plans and Prospects—Items.

(Special Correspondence of The Mirror.)

LONDON, March 4.

We have been regaled with much excitement this week in this city: so much so that many a man has felt like the gentleman in the poem, "'E dunno where 'e are!" The first strains of excitement, in a theatrical sense, set in on Sunday night, when, at the Hotel Cecil, Frank Curzon, formerly an actor but of late years a runner of traveling companies, lectured the Playgoers' Clubbers on "The Difficulties of Touring Management." In the course of his remarks young Curzon lost his usually cool head and violently—yea, virulently—denounced the profession and implied that all actors were, in general terms, boozers, tipplers, and liars, that many actresses were sometimes the same when they were not worse; that most resident-managers were thieves who robbed the poor touring manager of his proper percentages, and so on and so forth.

Happily there were not wanting defenders of the stage against these un-English (nay, rather Clement Scottish) aspersions on a large body of honest workers. J. B. Mulholland, proprietor of that pioneer of the newer suburban theatres, the Metropole, Camberwell, and part lessee of the Comedy, where he produces A Lady of Quality next Wednesday, swiftly started to his feet, his bold Oirish blood all aflame and his eyes looking daggers, or at least shillelaghs. The Mulholland, who has much of the eloquence of his race, completely pulverized the temporarily foolish Curzon in an oration of some half hour's duration. Other defenders of stage players, among them Cecil Raleigh, playwright, followed suit, and eventually Chairman Charles Hawtrey, most bland and persuasive of men, contrived to pour a little oil upon the troubled waters. During this week, however, leader writing and epistolary correspondence have loomed large on this theme in the theatrical organs.

Other flutters of excitement in histrionic circles were those caused by (1) The newest lady Hamlet; (2) the production of a certain hereinafter-alluded-to wild and and whurling melodrama, and (3) the resolve of the Countess Russell, an amateur actress of much experience in domestic litigation, to become a real professional, to which end she has just joined George Edwardes' Runaway Girl touring company to play the part that sweet Ellaline Terriss plays at the Gaiety—that is, when the understudy isn't on. Example No. 4 is, as I write, being provided by your George W. Lederer, who, cheered doubtless by the fact that The Belle of New York is still playing at the Shaftesbury to nearly £300 a night, has just arranged, in connection with George Edwardes and George Musgrove, to take over the Prince of Wales' from Henry Lowenfeld, of whose eccentric first-night oration and its consequences I gave you a full account a week or two back. The reign of the three Georges will start at the Prince of Wales' on March 18.

The aforesaid lady Hamlet was indeed a revelation. She is Clare Howard, a clever actress, long versed in blood and thunder melodramas, and has, with her husband, George Daventry, toured with a play of the kind called The Indian Mutiny, for some fifteen consecutive years. She has now decided, however, to play Hamlet for at least one night per week on this tour, and a few nights ago she appeared as the moody Dane at the Imperial Theatre, which forms part of the Royal Aquarium, hard by our Houses of Parliament. Miss Howard herself was not bad, but she, like all her company, played this tragedy as a pure blood and thunder melodrama, to the accompaniment of musical chords, hurries, bits of "agit," and other similar melos. Also this Hamlet, and the Ghost, who afterward changed to Laertes, dropped in all sorts of gags in words and business, together with odd, strange lines from the old quarto. Thus you very often saw the Ghost popping on to put the "fluence" on Hamlet, so to speak; and anon Queen Gertrude declared her innocence of any complicity in the murder of her late husband. Moreover, when Claudius sent Hamlet to England with Rosencrantz and Guildenstern, he wrote them a paper of instructions for the speedy killing of Hamlet. Hamlet, however, got hold of the document and altered the killing order to fit R. and G., whereat the audience, most of whom had never seen the play before, yelled with delight at Hamlet's spoofing of his wicked uncle, whom they roundly hissed from time to time, as they do villains in melodrama. The said audience was especially delighted when the Prince of Denmark, after a short broadsword combat with Laertes, stabbed him so that he rolled about the stage and expired in great agony. Also when Hamlet plunged a dagger in the King's black heart. They were sorry, but Hamlet presently expired in most picturesque attitudes. It was all very startling, and I came away at midnight in quite a volcanic whirl.

The God of War, the new melodrama of the week, is a wild mixture by Charles Whitlock. It is an American-Spanish war play, and it has been touring since last April. On Monday, at the Theatre Royal, Stratford, I found it exciting the audience to fever heat. The villain runs his villainy on colossal lines. He starts by trying to have the hero killed in a duel; he next endeavors to have him slain in a bull fight, bribing a confederate to give him a bad sword; anon he essays to have him fatally riddled with bullets by a dozen soldiers, but an American heiress, like the white woman she is, bribes the firers to leave the bullets out. In due course the villain entraps the hero into a cathedral of many colors, there to be stabbed, and later the villain shoots his wicked paramour, who has just poisoned her husband for his sake, and has since gone mad because she finds that, out of jealousy, she has caused her own long-lost daughter, who is pursued by the villain, to be sent off to be slain near a cannibal tree of death. At last, after a frightful struggle, that wholesale villain pegs out, and there appears to be no further need for the services of the God of War. This is powerfully played by a company run by J. Rice Cassidy, an admirable Irish comedian.

Harry Davenport and Phyllis Rankin are both leaving the cast of The Belle of New York at the Shaftesbury in order to return to your shores. Mr. D. comes to look after the estate of his late sister, Fanny. A comedietta, made in America, and entitled Chums, will be put in front of The Adventures of Lady Ursula at the Duke of York's on Monday. A similar playlet, entitled Woman's Love, will presently be put on at the Vaudeville in front of On and Off, the winking girl in which will from to-night onward be played by Millie Legarde, a new, beautiful, and rising actress, who recently made a hit in the Adelphi pantomime next door. N.B.—Ted Marks has just mysteriously whispered to me that he starts for your city next Saturday on what he calls "a secret mission."

Many English players and playgoers in America will deeply regret to learn that Robert V. Shone, so long the loyal and skillful business manager for George Alexander, is seriously ill, and has had to give up work. Shone, who came to your city to fix up The Prisoner of Zenda, never really recovered from the shock of his young wife's death a few months ago.

Manager Brickwell has now decided that 'Change Alley, much altered since its production on your side, shall be the next production at the Garrick. He will follow this with a new version of the old Nell Gwynne story with Julia Neilson as the sometime pet player of that royal scoundrel, Charles the Second. At Christmas Brickwell will put on a Puss in Boots pantomime, which is now playing with enormous success at the Prince of Wales', Birmingham.

Weedon Grossmith will, in April, start a season at the Opera Comique with a new burlesque called Great Cæsar. A new play of the review type, entitled Pot-Pourri, is to be produced at the Coronet Theatre, Notting Hills, at Easter. At the same time there will also be a big review at the Crystal Palace. We are to see Louis Napoleon Parker's play, The Mayflower, at last. It is to be produced at the Metropole, Camberwell, on Monday. Norman Forbes is shaping well for his production of The Man in the Iron Mask next Saturday at the Adelphi.

The Lydia Thompson "farewell" matinee is assuming vast dimensions. It will take place either at Drury Lane or the Lyceum on April 27. A "farewell" matinee is also being arranged for Mrs. John Billington, a long popular and powerful actress who has of late suffered from severe illness. Irving, Toole, the Bancrofts, and other old friends of Mr. and Mrs. Billington are organizing this. Irving, who ran up to town this week, looking well and strong, will on June 9 present the prizes for elocution at the City of London School.

George Alexander has just produced at the St. James' Mrs. John Oliver Hobbes' long-promised one-act tragedy, A Repentance. It was doubtless intended to be very vivid, instead of which it came out very vague. No one has been able to tell what it is about except that its scene is laid "in Bilbao, in Spain." Alexander played a funky warrior disguised as a monk, and the beautiful Julie Opp scored as his supposed widow. A Repentance is utterly unworthy of its brilliant authoress.

The sweet play, Sweet Lavender, has caught on big at Terry's. The Kendals started their tour this week with The Elder Miss Blossom at the Kennington Theatre. Ellen Terry is still careering around the suburbs. This week she has been at the Crystal Palace at Sydenham, which is mostly patronized by those particular folk who would think it very wicked to go to a regular playhouse. Next week Ellen goes to the Grand, Fulham, and anon starts rehearsing for Irving's production of Sardou's Robespierre at the Lyceum.

Louie Freear says she is about to go to New York under the management of George W. Lederer, who has also offered to engage Marie Loftus, who, however, cannot quit England yet. I hear that Letty Lind will not be in the next production at Daly's, but may instead go a-touring in an adaptation of Les Fetards, which George Edwardes has secured. The Milan La Scala company still talk of coming to Drury Lane, and to that end have just secured an extension of their option, which expired a day or two ago. Manager Arthur Collins, of Old Drury, has just secured the English rights of Les Petites Brebis, which methinks you have heard of in a Daly-Barnet form as The Little Lambs.

GAWAIN.

NEW PLAYS IN PARIS.

Les Antibel—Le Roi des Mendiants—Notes and Gossip.

(Special Correspondence of The Mirror.)

PARIS, Feb. 19.

As I write the shock occasioned by the death of President Faure is still upon us. Business at the theatres has been temporarily paralyzed in consequence. France is passing through one of those crises that she seems doomed to experience so frequently. There are wild rumors of Bonapartist and Orleanist plots, and behind the gloom that has spread over the city there is the greatest excitement and uncertainty. The late President was an ardent lover of the theatre. There were few playhouses of which he was not a patron. He was as likely to be seen at the Folies Bergere as at the Comédie Française. It was his custom to drop in at some theatre, unannounced and oftentimes unaccompanied, buying his seat and attracting as little attention as possible. Though he was cartooned for his devotion to fashion, yet his dress was always quiet, and I have known him to sit through an entire performance with probably not a dozen people in the house being aware of his presence. The actor had no warmer friend than he, and in all matters pertaining to the stage and its people he took the keenest interest.

Catulle Mendes' poetic play, La Reine Fiamette, has given place at the Odéon to Les Antibel, a drama by Emil Pouvillon and Armand d'Artois, who are much in evidence just at present, inasmuch as they are also the authors of Le Roi de Rome, now running at the Nouveau. The present work is distinctly superior to the last mentioned play. Its literary quality is of a higher standard, and it is of much greater strength dramatically. The play is founded on a story by M. Pouvillon. Its theme is the love of a son for his stepmother. Antibel, a peasant of Southern France, has married, shortly after the death of his wife, his young servant, Jane. The marriage has been made against the wishes of his mother, who will not be reconciled to her daughter-in-law. Antibel's son, Jan, who has been serving in the army, comes home in bad health. His grandmother seeks to poison his mind against his stepmother, but the young soldier, attracted by Jane's beauty and sweetness, falls in love with her. He conceals his passion, which is suspected by no one, and is in the habit of going by night beneath her bedroom window, that he may catch a glimpse of her. His footprints are discovered by his grandmother, who persuades Antibel that his wife is being visited by a lover. Armed with a gun, the peasant watches the window, and as his son approaches, the father, unaware of his identity, is about to shoot, when the crime is prevented by Martil, the mother, who has been watching also, and has discovered that the lover is her grandson. Wishing to save him at all hazards, she suggests to the enraged Antibel that his son's love is for Jane's younger sister Mette. The peasant accepts this explanation and forthwith betrothes these two. So indifferent a lover does Jan seem, however, that Antibel's suspicions are aroused again. He watches his son closely and one day discovers him in the act of declaring to Jane his love for her. She is at first indignant at his avowal, but softens toward him and tells him to forget his guilty love. At this juncture Antibel rushes forward to kill his son, but his hand is stayed by Jane, who bids him stay for the sake of his first wife. This saves Jan's life, for the father does not kill him, but orders him to leave the house forever. Thus the sombre play ends. It held the attention of the audience closely, and made an excellent impression. Handsome Mlle. Sorel, as the young *paysanne*, acted with much ability, besides being most lovely to gaze upon. M. Chelles played Antibel vigorously and impressively. M. Dorival's Jan was a duly fervid lover. That excellent actress, Madame Tessandier, was a striking figure as the old mother.

The run of ill-luck at the Ambigu continues. Papa la Vertu, though a fine melodrama, was, for some inexplicable reason, unprofitable. La Mioche, that followed it, achieved a pronounced failure, which has been duplicated by Le Roi des Mendiants, produced on Feb. 2. This play, which may be described properly as a patchwork of nearly all the conventional ideas that ever have been used in the construction of lurid melodrama, is the work of M. Dornay and A. Matthey. Surely a more complex combination of crimes never has been exploited at a Paris theatre. Of villains, male and female, there are at least five, and a most devilish lot they are. In the course of the play they beset not alone the virtuous people, but also one another. The thread of the story runs about like this: A rich man has as heirs two nephews—one virtuous and the other, Noirtier, the chief villain of the play. The good nephew marries and dies soon afterward, and his uncle, to prevent the wicked Noirtier, who at this early day has a bad name, from inheriting his fortune, wills it to the unborn child of the good nephew. By all rules of melodramatic human nature it is Noirtier's cue to put the child out of the way, so he employs a second villain, one Martingale, and his wife, an unscrupulous midwife, to accomplish this. The stipulation was that Martingale should kill the child, but instead he carries it to a foundling asylum, producing the body of another child as that of the heiress. To get rid of his wife, Sophia, Martingale exposes her to the police and she is sent to prison for fifteen years. Shortly after Martingale himself gets into trouble, and receives a like sentence. The story then jumps forward eighteen years. Noirtier has inherited his uncle's fortune and married a rich countess; Helene, the foundling, is a flower girl, while Jeanne, her mother, is searching in vain for her. Martingale, released from prison, attempts to join an association of beggars, conducted by one Baron De Roncey, called The King of the Beggars, who lives in style on the perquisites of his position. He tells De Roncey the story of Helene, and that worthy offers him a large sum to find her, intending to marry her to his son and secure the fortune. Noirtier learns that the child is alive, and offers Martingale another large sum to kill her, part payment in advance and the rest after the murder. The thrifty Martingale works hard for his money and pitches Helene into the Seine, from which she is rescued by De Roncey's son, also a villain. After this Scylla-Charybdis experience Helene escapes and weds her sweetheart, René, who is none other than Noirtier's stepson. Noirtier himself is accidentally shot and killed by his little daughter; the other villains are foiled and virtue triumphs.

This extravagant melodrama, though quite well played, did not arouse much enthusiasm, its incoherence and improbability militating against it. It is not likely to have a long career.

A particularly *risque* farce, Le Parfrun, an erstwhile success at the Palais Royal, has been put on at the Cluny, where it is meeting with favor.

Those disciples of decadence, the gentlemen controlling the Théatre de l'Oeuvre, gave a performance the other day of a "symbolical drama," entitled La Noblesse de la Terre, from the pen of Maurice de Faramond. Not having been present, I can give only hearsay evidence, which is that the play left its audience in complete ignorance of what it was symbolic. The performance took place at the Rennissance, which theatre, by the way, has been leased by Sarah Bernhardt to the brothers Millaud, who will devote the theatre to production of opera at popular prices.

Coquelin broke down recently under the strain of his long season in Cyrano de Bergerac, and the Porte St. Martin was closed for several days so that he might rest.

The Two Orphans (Les Deux Orphelines) has been revived with success. The play is attracting more than usual attention in view of the recent death of its author, Adolph d'Ennery.

Sarah Bernhardt has established, at her new theatre, a series of Saturday afternoon recitations. At the first one, Feb. 5, the great actress delivered several selections.

The Vaudeville will produce Anatole France's Le Lys Rouge this week. Madame Rejane and M. Guitry will take the leading roles.

T. S. R.

AMERICAN ACADEMY MATINEE.

The performance given on Tuesday afternoon at the Empire Theatre by the students of the American Academy of the Dramatic Arts was especially interesting to those with a predilection for the antique. The ancient French farce, Pathelin, which had never been presented before upon the English stage, was the feature of the programme. It is doubtful if it will ever be played again—and the same may be said of the modern comedy, The Young Folks, that preceded it. The brightest moments of the afternoon were those devoted to the recital of Oliver Herford's "Prolude" to Pathelin.

The Young Folks, by Edward Rose, co-author of The Prisoner of Zenda, was played first, by the following cast:

Thomas Bristowe	David McCartney
Jeremy	Harry Lewis
Paul	John Westley
Meg Dudden	Alice Chandler
Lily	Lucy Harris

The comedy concerns the love of Paul for Lily and the obstacles placed in their path to happiness by the stern uncle, Thomas Bristowe. The latter is won over, in most unconvincing fashion, and eventually marries Meg Dudden, for no particular reason whatever. Indeed, none of the characters are reasonable human beings and their senseless actions can interest no one. David McCartney was rather an exaggerated Thomas Bristowe. Alice Chandler was forceful as Meg Dudden, and Lucy Harris as Lily was sympathetic and pleasing. Harry Lewis did his best work of the season in the role of Jeremy, and John Westley showed a very great improvement over some of his previous performances in the character of Paul. Altogether the players were far superior to the play.

Oliver Herford's "Prolude" was presented very gracefully by June Van Buskirk as Corydon, a shepherd of the thirteenth century, and Marion Gardinier as Madeline, leading lady of the Pinero Theatre. Into the mouths of these two whimsical personages the author put many exceedingly clever lines, and by them contrasted the old drama with the new in a wonderfully witty way. "In the first acts of *our* plays," says Madeline, we talk about what we did before the play began. In the second acts we read telegrams from people who are doing something somewhere else, and in the last acts we talk about what we are going to do when the play is finished."

Miss Van Buskirk assumed the part of Corydon at very short notice, but her excellent work gave no evidence of that fact. Indeed, she has never appeared to better advantage than in the character of the shepherd boy. Miss Gardinier, too, rose superior to her former work this season as Madeline.

The translation of Pathelin was made by Henry David Gray, and the performance was given under the supervision of Professors Brander Matthews and George Rice Carpenter, of Columbia University. The farce is the oldest known example of French dramatic literature, and, curiously enough, its shred of a plot has been handed down by generation after generation of playwrights from the fifteenth century to the present time. The authorship of the original play cannot be definitely given—the rather doubtful honor lying between Francois Villon and Pierre Blauchet.

In the presentation on Tuesday afternoon the atmosphere of old France was admirably gained by the stage setting, which represented a street of ancient Paris, and the crowd of splendidly trained supernumeraries representing the populace. The farce itself was performed on a platform erected in the middle of the street, in exact accordance with the anti-theatre custom.

The much-borrowed plot concerns the various tricks employed by Pierre Pathelin to swindle a draper out of his goods. When the draper calls to collect his bill the worthy Pierre feigns illness and delirium. His shrewish wife, Willamette, assists in this deception. The draper is brought to court by his shepherd, whom he, in turn, has swindled, and this yokel's attorney is none other than Pierre Pathelin. To all questions the shepherd answers only "Baa"—as he has been instructed to do by Pathelin. The draper becomes so confused between his cases with the shepherd and Pathelin that he is finally dismissed from the court. In the end, however, Pathelin comes to grief, because, when he demands his fee, his client continues to answer "Baa." A simple and rude enough story it is, yet the play contains many of the situations that win laughter to-day, and the characters are precisely those to be seen in hundreds of farces of our own time.

Pathelin was admirably presented by a well chosen cast, as follows:

Pierre Pathelin	Gardner Jenkins
Willamette	Mabel Howard
Draper	Harry Lewis
Shepherd	Edgar Hart
Judge	Joseph Maylon

The parts were all adequately done, and the earnestness of the young people cannot be too highly commended. Gardner Jenkins had not at any previous performance given proof of half the ability that he displayed in the title-role, nor had Edgar Hart before shown the attributes of the grotesque character actor that his Shepherd revealed. The matinee, like its predecessors, was attended by a large audience, in which were to be seen many distinguished literary men and artists.

OBITUARY.

Michael Angelo Woolf, actor, artist and friend of poor children, died at the home of his sister, in Brooklyn, on March 4, of heart disease. "Mike" Woolf—as he was known to his intimate friends—was born in London, England, sixty-two years ago and was descended from an old theatrical family. At the age of twelve he came to America with his father, who conducted the orchestra at the old Broadway Theatre, near Worth Street. The family was large and all were interested in music and the theatre. Benjamin Woolf, Jr., Michael's brother, became a professional musician and afterward turned his attention to literature. He made a fortune from his drama, The Mighty Dollar, and is now the editor of the Boston *Saturday Evening Gazette*. Michael Woolf in his boyhood aspired to dramatic honors, and joined the Boston Museum company, which was then in its palmiest days. For several seasons he played the low comedy parts with that organization, and then went on the road with a company of his own. The venture was not successful. His next engagement was with Colonel Sinn's company at the Chestnut Street Theatre, Philadelphia. At the age of thirty Mr. Woolf came to the conclusion that the art of the pencil and brush was more to his taste than that of the wig and footlights. He became a student at the New York Academy of Design, and after studying there for some time went to Europe, where he attended various art schools for three years. Upon his return to this country he contributed illustrations to many of the foremost of magazines and papers. In this congenial occupation he spent the remaining years of his life and attained a high position in the estimation of artists and the general public. He was particularly successful in depicting the sorrows of poor little children, and his sympathetic touch in blending the humorous with the pathetic was the distinguishing mark in all his work of this character. Mr. Woolf's studio in Twenty-third Street was for many years a favorite calling place of a large number of the most brilliant artists and professional men of New York, and his kindly wit and whole-souled good humor will never be forgotten by those who were fortunate enough to be numbered among his friends. He remained a bachelor through life. Four of his brothers and two sisters survive him. The funeral services were held on March 6, and later the remains of Michael Angelo Woolf, the true artist and true man, were sorrowfully laid in their final resting place by those who had loved him.

Sarah Thorne, who died at Chatham, Eng., on Feb. 27, was born in London, and was the eldest sister of Tom, Fred, George and Emily Thorne, children of Richard Thorne, manager of the old Pavilion Theatre, London, and Theatre Royal, Margate. After considerable experience as a child actress in pantomimes at the Pavilion, she appeared at the Surrey Theatre, London, and soon went as the leading lady to the Theatre Royal, Dublin, where she was associated with G. V. Brooke and Charles Kean, playing a wide range of classical roles, and later touring Ireland and Scotland in these parts. At the Brighton Theatre, in August, 1863, she appeared first as Lady Audley, in Lady Audley's Secret, and as Zoe, in The Octoroon. In April, 1865, she played a memorable engagement at the Paisley Theatre Royal, in Leah and Juliet, playing the same roles soon after with much success at the Prince of Wales' Opera House, Edinburgh, and going thence to the New Theatre Royal, Jersey. Managers Creswick and Ryder then engaged her for their Royal Standard Theatre, London. When her father retired from the management of the Margate theatre Miss Thorne became its lessee, and for seven years conducted it with varying fortune. At length she resigned this charge and undertook the management of the Worcester Theatre which, however, was burned in 1877. She then ventured into touring management and directed a company, headed by Charles Mathews, which was successful, in the English provinces, but soon reassumed the management of the Margate theatre and, in 1879, became lessee of Astley's Amphitheatre, London. Miss Thorne's theatre at Margate has been for years a fine histrionic training school. At the time of her death George Alexander was arranging for a benefit matinee in London to celebrate Miss Thorne's jubilee as an actress.

Thomas McAloon, professionally known as Thomas Le Mack, died in this city, Feb. 26. He had been ill for about a week, and his death, which was unexpected, is attributed to heart failure. Thomas Le Mack was the brother of Andrew Mack. He was born in Boston about thirty-five years ago, and made his first professional appearance with his brother. They did a zouave song and dance, with fancy musket drill, under the team name of the Le Macks. Subsequently, Tom drifted into negro minstrelsy and Andrew into farce-comedy, where each speedily gained a reputation for originality and cleverness. Tom Le Mack's last important engagement was with Edward Harrigan's co. in Marty Malone, at the Bijou Theatre, September, 1896. The past two seasons he played vaudeville dates. He was equally clever in Irish and negro characterization, and with his brother, Andrew, he wrote several popular songs, "Phœbe," "I'm Flying High," and "Little Johnny Dugan." Out of respect to his brother's memory, Andrew Mack gave no performance of The Ragged Earl until the remains were interred last Wednesday afternoon.

Mrs. Cornelia Jackson (Connie Jackson), only sister of Joseph Jefferson, died on March 2, at her home in New York, of cancer of the stomach. Born in Baltimore, Md., Oct. 1, 1835, her stage debut occurred at the Front Street Theatre in that city as the Duke of York. In 1849, at the Chatham Theatre, New York, she impersonated Little Pickle in The Spoiled Child at a benefit to Joseph Jefferson. She appeared at the Arch Street Theatre, Philadelphia, Pa., Aug. 30, 1851, in Somebody Else, and afterward was a member of many of the old stock companies, and supported nearly all of the famous stars of their period. Ariel, in The Tempest, was, perhaps, her most successful characterization, and she was regarded as one of the best ingenues of her time. During the last fifteen years Mrs. Jackson had appeared in public only when her brother revived The Cricket on the Hearth, in which her performance of Tilly Slowboy was a most delightful work. Mrs. Jackson is survived by her son, Charles Jackson. Interment was made in Cypress Hills Cemetery.

Mrs. Helen McKenna, widow of the late Stanley McKenna, died in this city on March 4 after suffering with pneumonia for only a few days. Mrs. McKenna's father, William M. Arthur, was a merchant in the city, and her brother, John McArthur, was at one time a member of the firm of H. B. Claflin and Company. Mrs. McKenna was a brilliant woman, speaking five languages and being recognized as a musician. Her only child, Mabel McKenna, is a member of Augustin Daly's A Runaway Girl company and was playing in Washington at the time of her mother's death. She was unable to reach New York before the end came, and her grief has almost prostrated her. On March 6 the services for the dead were read over the remains of Mrs. McKenna at her late residence in 128th Street, in the presence of the bereaved daughter, "Aunt Louisa" Eldridge, and a few intimate friends. Mrs. McKenna was a lovable woman and a devoted mother. She was in the fifty-first year of her age.

John J. Ruddy, a manager well known in the profession, died suddenly and alone of heart disease in 152d Street, in this city, on the night of March 3. His body was found early the following morning and taken to the police station, where it was identified. Mr. Ruddy was thirty-three years old and had been in the theatrical business since his boyhood. He was at one time assistant treasurer at the Fifth Avenue Theatre, and later was the manager of several of the Hoyt companies. He was also connected with The Rainmakers company and afterward managed the Chimmie Fadden company. His last work was in connection with Augustin Daly's road company which toured in The Geisha. Mr. Ruddy's parents and a sister survive him.

Jacob M. Lippman, father of Blanche and Georgie Howard, died in Philadelphia, Pa., on Feb. 2. With his brother, Michael H. Lippman, he directed the Lippman Brothers' Circus in 1866, and traveled in the steamboat *Marietta*, exhibiting in towns along the Ohio, Missouri and Mississippi rivers. Among the members of the co. were S. I. Stokes, father-in-law of John Stetson, Dan Rice, Eaton Stone, Jimmy Reynolds, John Foster, the Hollands, Billy Pastor, Madame Morland, and Madame McCarte. Mr. Lippman was a nephew of Lewis J. and Moses Lippman, both at one time celebrated performers. Of late Mr. Lippman has been living in retirement in Philadelphia.

Mrs. Owen Marlowe died on March 7 at the home of her daughter, Mrs. W. L. Voight, in this city, of dropsy, the end having been hastened by inconsolable grief over the death of her daughter, Ethel Marlowe, who fell dead while playing at the Knickerbocker Theatre on Nov. 16.

Harvey C. Ellis, a prominent amateur actor and singer, died on March 12, at his home in Elizabeth, N. J., of consumption, aged forty-five years.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, $40; Half-page, $75; One page, $140.

Professional cards, $1 a line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

Managers' Directory Cards, $1 a line for three months.

*Reading notices (marked * or †), 50 cents a line.*

Charges for inserting portraits furnished on application.

"Preferred" positions subject to extra charge. Space on last page exempt from this condition.

Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 7 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

Telephone number, 631 38th Street.

Registered cable address, "Dramirror." Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Scott's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - - MARCH 18, 1899.

Largest Dramatic Circulation in the World.

THE GROWTH OF THE MIRROR.

There has been nothing in a special field of journalism to compare with the growth of The Mirror during the past five years, and especially within the past year—a very significant period, as far as this journal is concerned. The circulation of The Mirror has for several years exceeded that of any dramatic newspaper published in the world. It has increased during the past twelvemonth at a greater rate than during any like period in its history. The Mirror is read by the thousands of the theatrical profession, and also by thousands not of that profession. It may be found in every city of the civilized world, while it goes to every town and city on this continent that boasts a theatre. It is doubtful if this can be said of any other journal of any kind.

Great as has been the growth of The Mirror in this particular, however, its greater development is seen in its advertising pages. A wide circulation means value to advertisers, and it is evident that advertisers appreciate the fact that The Mirror has a wide circulation. Some amazing results of advertising in The Mirror have from time to time been noted in its columns. Those results have been enjoyed because this journal perfectly covers and fills its field from all practical view points.

During the four weeks of Feb. 19-26 and March 5-12, 1898, there were 104 columns of advertisements in The Mirror. During the corresponding four weeks this year—Feb. 18-25 and March 4-11—there were 141 columns, an increase of 37 columns, or over nine pages. The vaudeville branch of amusements has developed amazingly within a short period. It now involves the services of many "legitimate" actors, and in this phase of it has risen to the dignity of the regular stage. The vaudeville department of The Mirror has been established but a comparatively short time, but it has kept pace with the interests it faithfully represents. In fact, it has grown to the dimensions of a distinct publication. That it reflects the vaudeville stage as comprehensively as the other pages of The Mirror reflect the regular theatre world is shown by its advertising columns; and this growth of The Mirror is significant of the standing of this journal with this branch of the profession. During the eight weeks of 1898, beginning on Jan. 22 and ending on March 12, there were 20 columns of vaudeville advertisements in this department, or an average of two and one-half columns per week. During the corresponding period this year, beginning on Jan. 1 and ending on March 11, there were 62 columns of vaudeville advertisements, an average of over seven columns per week, and an increase of over two hundred per cent. These figures tell their own story.

An analysis of the regular advertising in The Mirror shows how fully it represents the theatre's diverse interests. Playwrights, actors, stage-managers, business-managers, music directors, scenic artists and others set forth their doings and make known their wants; the "open time" of theatres and companies is advertised; those who want attractions, artists, performers, theatres, plays, and even "backers" employ The Mirror as the only medium by which they can be served; there are found in its columns announcements of dramatic and musical exchanges, of hotels and boarding houses, of those who teach elocution, dancing, singing, etc., of costumers, wig makers, milliners, tailors, and dress makers, of lawyers, printers, and typewriters, of dealers in opera glasses, table waters, perfumeries, magic lanterns, liquors, cigarettes, medicines, trunks, and facial preparations; railroad, and other transportation lines and transfer companies use its columns, and there are few interests among those that cater to or supply the profession of the theatre that do not from time to time seek The Mirror as a medium.

SIGNIFICANCE OF THE SCHOOLS.

The dramatic school is of comparatively recent growth. There are several dramatic schools in this city, and their work is supplemented by the private instructor in dramatic art and the elocutionist. The private dramatic instructor is also in a measure a modern growth.

The dramatic schools have both friends and opponents. Among their opponents, for obvious reasons, is the private instructor, because they interfere with his business. There are also actors, products of an earlier system, who anathematize the schools, because the schools turn out young actors by the score, and it is the tendency of dominant managers to infuse young blood into their forces at the expense of mediocre elders, whose experience counts for but little in the competition for place. The schools every season place a large number of young persons that may be called novices in the art of acting in companies more or less prominent and under auspices that usually assist their artistic growth, or at least give them places in which they may add to their knowledge of the stage and increase their values if they be clever. But even if the schools did not enjoy the confidence and patronage of certain managers, they would probably continue their work, for the very evident reason that in all parts of the country at all times there are growing up young men and women who feel that they are destined for the stage. The dramatic instinct, which exists in every human creature, in a goodly number of young persons will not down—will not be discouraged—will not be turned aside. And to the young man or the young woman whose eyes are unalterably fixed upon the stage the school appeals as the vestibule from which the temple of hope and ambition may be entered.

When the difference between the conditions as to the theatre of a generation ago and the theatre of to-day is considered, the existence of dramatic schools will appear to be logical. A generation ago there were permanently located stock companies in all the representative theatres throughout the country that are now given over to the visits of stars and combinations that have taken the places of the old-time stock or-organizations. In the old stock days a company located in a city was continued from year to year with few changes. Its members became localized and were homogeneous. The leading man of a company was often hand in glove with the mayor of the city; the comedian was familiarly known to all men about town, and social ties were formed by all. They were all fellow citizens. And in such companies promising local amateurs found friends and opportunities, for when the companies were recruited it frequently happened that the recruits were from local ranks. Thus was preserved a fair balance as between supply and demand that was destroyed when the conditions changed. The local amateur found no encouragement under the present theatrical system when he applied at a stage-door, whereas under the old system he was often hale fellow well met with manager and actor alike on the street and in the theatre. There were no dramatic schools in those days because there was no special need for them. To-day they exist because the former paths to the stage have been closed.

As the dramatic schools seem to be a natural development from prevailing conditions, it is to be hoped that they will be conducted upon the lines of growing dignity and earnest purpose that generally characterize educational institutions. A comparison of the best of the dramatic schools of a few years ago with the best of those of to-day, it is believed, will show in the latter more ambitious plans, broader methods and better results. The best of them to-day discourage at least as many applicants for studentship as they encourage, accepting only those that show dramatic promise. This fact alone argues a usefulness that many would deny these institutions.

PERSONAL.

Gallatin.—Above is a portrait of Alberta Gallatin, the accomplished young leading woman who is now playing with her accustomed success a limited engagement at the Academy of Music, Milwaukee. The Buffalo *Courier* recently declared that Miss Gallatin would make an ideal Esther in a play made from Zangwill's novel, "The Children of the Ghetto."

Cayvan.—Georgia Cayvan contemplates returning to the stage next season.

Arthur.—Julia Arthur is said to be seeking a New York opening to appear as Juliet during the present season.

Mansfield.—Felix Mansfield has adapted Danieli Danieli, by Richard Voss, the German playwright, for production in England. Mr. Mansfield is brother to Richard of that ilk.

Zangwill.—The title of Israel Zangwill's dramatization of his "The Children of the Ghetto" will be, it is said, The Jew.

Bouton.—The marriage of Madeleine Bouton and the Baron Guido von Nimptsch was announced last week.

Miner.—H. C. Miner was at Los Angeles, Cal., last week.

McCarthy.—Justin Huntly McCarthy will lecture about Omar Khayyam, and verses of the Rubáiyát will be "done into dance" by Isadora Duncan, this (Tuesday) afternoon, at the Lyceum Theatre, under fashionable patronage.

Bateman.—Victory Bateman, who has been at a sanitarium at Stamford, Conn., has regained her health.

Modjeska.—Helena Modjeska and her company narrowly escaped a serious railway accident last Friday, near Louisville, Ky. The draw bar of Madame Modjeska's car pulled out and every brake beam was destroyed as the train ran over it.

Riccardo.—Corona Riccardo withdrew from Robert Mantell's company, at Minneapolis, March 4, and returned to this city. Helen McGregor has succeeded her as leading woman.

Gillette.—William Gillette will retire from the cast of Secret Service in three weeks, to devote himself to the dramatization of Conan Doyle's "Sherlock Holmes" stories, in the leading role of which he will appear.

Thomas.—Augustus Thomas is at work upon a new play. Arizona, which will be produced in June at the Chicago Grand Opera House by Manager Harry Hamlin.

Evans.—Manager Charles E. Evans, of the Herald Square, is recuperating at Hot Springs, Ark.

Davenport.—Mrs. Edgar L. Davenport has returned to this city, after visiting her mother, Mrs. Andrew Davis, in Boston.

Gonzalez.—Mrs. F. Gonzalez, having closed her third successful season with Marie Wainwright, has returned to town and is the guest of Mr. and Mrs. Max S. Witt (Marguerite Gonzalez).

Clement.—Clay Clement closed his season at St. Louis last Saturday, and with Mrs. Clement will start for Europe March 18. It is said that the object of Mr. Clement's trip is to make arrangements for his appearance in his plays in England.

Fitch.—Clyde Fitch has been engaged to write a play for Olga Nethersole, which will be presented in October at Buffalo, where Miss Nethersole will open her next season.

Neill.—James Neill, proprietor of the Neill company, at present playing at the Pike, in Cincinnati, is enjoying a vacation of two weeks at his home, in Savannah, Ga. He will return to Cincinnati March 26.

Grau.—Maurice Grau will be the guest of honor on April 21 at a banquet to be given at the Waldorf-Astoria by the artists and subscribers of his opera company.

Lemon.—Marguerite Lemon was ill last Saturday, when Millie Stoller successfully sang her role in The Three Dragoons, at the Broadway Theatre.

Holbrook.—Alice Holbrook has been compelled by illness to relinquish her part of Hattie, the leading female role in A Stranger in New York. After playing this character successfully for six months without intermission, Miss Holbrooke has finally succumbed to the exhaustion consequent upon a long and ardous tour, and will return home for rest and recuperation.

Jones.—Henry Arthur Jones' new play, Carnoc Sahib, has been put in rehearsal by Beerbohm Tree and will be produced next month. The play deals with life in India at the present time. Mrs. James Brown Potter will play the leading female role.

Clarke.—Harry Corson Clarke expects to arrive in New York on Saturday from San Francisco.

Coghlan.—Charles Coghlan read his new play, Citizen Pierre, before his company on Sunday. It will be seen at the Fifth Avenue Theatre on April 10.

Freear.—Louie Freear sailed from England for this city on Saturday, to fill her engagement in The Man in the Moon at the New York Theatre.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Feb. 2 to 9, 1899.

The Balloon. By J. H. Darnley and G. Manville Fenn.
Breezy Point. By Belle Marshall Locke.
Christopher Columbus. By Virna Woods.
The Dangerous Mrs. Delaney. By George M. Cohan.
A Fool's Paradise. By Sydney Grundy.
Forgiven. By John H. Wise.
A Game of Bluff. By Walter A. Soneborn.
The Glass of Fashion. By Sydney Grundy.
A Pair of Spectacles. By Sydney Grundy.
Plucking of a Rose. By Mr. and Mrs. J. L. Tempest.
The Silver Shield. By Sydney Grundy.
Chicot, the Jester. By Henry Francis.
A Daughter of Cuba. By Paul Woodworth Hyde.
Dewey, the Hero of Manila. By John A. Fraser.
Dr. Baxter's Servants. By Patrick C. Lindon.
Die Drei Reiherfedern. By Hermann Sudermann.
A Fantasy. By George Totten Smith.
A Friend of the Family. By Sidney Wilmer.
A Judge by Proxy. By Bernard Francis Moore.
The Lost Paradise. Adapted by John A. Fraser.
A Ragtime Jubilee. By John M. Cooke.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* The Mirror *will be forwarded.*]

Oscar Buettner, Red Bud, Ill.: Frederic Bryton is playing at the Adelphi Theatre, Chicago.

A. D., Toronto: Address the dramatic schools whose advertisements appear in The Mirror.

Admirer, Atlantic City: Beryl Hope may be addressed in care of The Mirror.

M. R., Omaha: Gertrude Rutledge may be addressed in care of The Mirror.

Playgoer, Columbus, O.: Edgar Selden wrote A Hot Old Time, and it was rewritten for this season by George M. Cohan.

A. L. S., Buffalo, N. Y.: Rose Becket, 46 West Sixty-fourth Street, New York, can give you the desired information.

A. Chambers, Caldwell, O.: A Bit of Old Chelsea was written by Mrs. Oscar Beringer, London. It is not published.

H. C. Chon, Guthrie, Okla.: David Belasco and Clay M. Greene wrote Pawn Ticket 210. It is owned by Lotta. The Captain's Mate is owned by Dittmar Brothers.

H. A. R., New Orleans: You do not make clear what you wish. If you write to Brentano, New York, for a list of books you will no doubt find what you want.

Samuel Flohr, Minneapolis: He is a good melodramatic actor. It would be difficult to classify him as to "rank," that being a matter of personal opinion.

C. R. S., Newark, N. J.: The Black Venus was produced by the Kiralfys, at Niblo's Garden, New York, on Jan. 12, 1881, with Emmie Wilmot in the title-role. The spectacle was written by Adolphe Beiot.

Victor Vernon, Zanesville, O.—1, Actresses, like other women, are as old as they look. 2, We do not know the plans of the Boston Lyric Opera company. 3, Apply to the stars or to the managers.

R. E. B., Zanesville, O.: 1, The present whereabouts of the lady mentioned are unknown to us. 2, Anna Laughlin, we believe, is with the Wilbur Opera company. 3, New York, Chicago, Boston, Philadelphia, San Francisco, St. Louis.

George B. Miller, Springfield, Mass.: It would be a violation of the rights of the persons who have made valuable the significant part of the various titles you submit to use them without their consent or authority.

Percy Addison, Baltimore: The Mirror reports closings of companies whenever they occur, but no record of their number is kept. It is believed that there have been thus far this season fewer closings than for many years past.

Robert Stodart, Short Hills, N. J.: "The acting edition of Hamlet used by the late Edwin Booth" was published among the prompt books of Edwin Booth, edited by William Winter, but it is now probably out of print, and can be found only at some occasional sale.

Israel Alexander, Roslindale, Mass.: "A. claims that he could make a monologue version of a copyrighted play without the consent of the owner, the monologue to be used on the lyceum platform. B. claims that A. could make no version without becoming liable to a suit for damages." B. is right.

Rollo, Rochester, N. Y.: Edwin Forrest died on April 5, 1866; John E. Owens, on Dec. 7, 1886; Peter Richings, on Jan. 18, 1871; Caroline Richings-Bernard, on Jan. 14, 1882; James W. Wallack, Jr., on May 24, 1873; Barney Williams, on April 25, 1876; Bernard McAuley, on March 28, 1886, and Dan Bryant, on April 10, 1879.

C. Hilderley, Broadway Theatre: "Will you kindly decide which is the correct English: 'To-morrow is,' or 'To-morrow will be'?" This is a question about which the learned pundits have discussed interminably without authoritative decision in favor of either of the forms. It is not one of the questions that The Mirror feels called upon to decide beyond this suggestion: "To-morrow" is a future period, as "next week," "next month," or "next year" is a future period; "is" certainly indicates the present, and it would seem to be as improper to say "to-morrow is" as it would be to say "next week is," or "next month is," or "next year is."

K. I. N., New York: The following books will no doubt supply the information you seek: "English Actors from Shakespeare to Macready," by H. B. Baker, published by Holt and Company, New York, 1879. "Players and Playwrights I Have Known," by J. Coleman; published by Gebbie and Company, Philadelphia, 1890. "History of the English Stage," by Percy Fitzgerald; published by Tinsley Brothers, London, 1882. "Paris Theatres," by Brander Matthews; published by Scribners, New York, 1880. "The Prima Donna: Her History from the Seventeenth to the Nineteenth Century," by H. Sutherland Edwards; published by Remington and Company, London, 1888.

THE USHER.

A hearing is set down for to-day (Tuesday) before the Committee on Public Health of the Assembly at Albany respecting one of the most freakish and extraordinary bills ever introduced in that more or less august legislative body. Copies of this bill, with a notice of the date of the hearing, have been sent to all the managers in this city. Following is the text of this remarkable document:

AN ACT

FOR THE PROTECTION OF THE PUBLIC HEALTH, AND TO PROVIDE FOR MEDICAL ATTENDANCE AT PLACES OF PUBLIC ENTERTAINMENT.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION 1. It shall be the duty of the proprietor, manager, lessee, or person who shall be in immediate charge of, or have supervision over, any theatre, hall or inclosure of whatsoever name and nature, except churches or houses of divine worship, in which entertainments, concerts, plays, sparring matches, tests of skill, exhibitions, performances, or contests of any description or nature are held or given, and to which an admission fee is asked or charged, to have present upon all occasions, and during the entire time when such entertainments, concerts, plays, sparring matches, tests of skill, exhibitions, performances, or contests are in progress and open to public admission, a duly admitted practicing physician and surgeon, of at least five years' actual practice, whose duty it shall be to attend professionally any and all persons present who may be in need of, ask, or require medical or surgical treatment, during the time while such person or persons remains, or remain, within or near such theatre, hall or inclosure; and such proprietor, manager, lessee or person who shall be in immediate charge of, or have supervision over, any theatre, hall or inclosure in, or near which, medical or surgical attendances and services are rendered or performed in compliance with the provisions of this section, shall be alone responsible and liable for the fees or charges therefor.

SEC. 2. Any person who violates the provisions of this act, or any person who refuses or neglects to pay any reasonable fee or charge for professional attendance or services rendered or performed in compliance with the provisions hereof, shall be subject to a fine of not less than two hundred dollars nor more than one thousand dollars for each and every offense.

SEC. 3. This act shall take effect immediately.

The foregoing bill was introduced by Assemblyman Schoeneck on Feb. 28, and after one reading it was referred to the Committee on Public Health.

You will have to search long and diligently to find in the records any measure that can beat Mr. Schoeneck's product for absurdity.

Time out of mind places of public amusement have been conducted without a physician in ordinary attachment, and the need of such an institution has never been felt or recognized. Almost invariably there is at least one physician present in the house, and frequently doctors leave their names at the box-office on entering.

In case of emergency a physician can be summoned to a theatre—should there happen to be none present—as speedily as to a hotel or a private residence, and in New York there is also the ambulance service to depend upon, if required.

It would be as ridiculous to compel theatre managers to employ salaried physicians to attend and remain through every performance as it would be to oblige them by legislative enactment to provide their patrons with free cabs to go home on stormy nights or with free suppers at neighboring restaurants, or with whisky between the acts.

What the origin or the real purpose of Mr. Schoeneck's precious bill is can only be conjectured. It may have been conceived by physicians of small practice who expect fat berths; it may have originated in a mistaken spirit of philanthropy; or it may be a plain, everyday "strike."

But whatever its source or its object, such a preposterous measure ought to be laughed into oblivion. Its passage would be a gross and intolerable attempt at injustice, and its unconstitutionality would be demonstrated in short order.

Meanwhile managers might save themselves temporary expense and annoyance by opposing this bill while it is pending in the Assembly. With the constantly increasing number of legislative attentions the theatres are receiving it would be well for the managers to associate permanently, employ counsel, and be in a position to meet promptly and effectively attacks at Albany upon their interests.

The Benefit Committee of the Actors' Fund is hard at work arranging the details of the big performance in aid of that charity, which is to be given on Thursday afternoon, March 23, at the Fifth Avenue Theatre, with Edwin Knowles' co-operation.

The list of attractions is unusually strong and it is being augmented daily. A number of the most notable dramatic and operatic stars have volunteered their services, and the prospect is that the affair will be the most notable of the season.

Another important benefit for the Fund is to be given early next month at the Academy of Music, in Philadelphia, under William J. Gilmore's direction. Besides several of the attractions then in Philadelphia, the bill will include a formidable array of special volunteer features from New York.

Mr. Daly has generously consented to give a performance at Daly's Theatre for the Actors' Fund on April 17, when all the artists of his company will appear.

A mammoth vaudeville benefit for the Fund is also scheduled for an evening before the close of the season.

These activities in behalf of the charity that is dear to the entire profession are most timely, for the demands upon the Fund's treasury have been unusually large during the past year. It has urgent need in its work of every dollar that can be raised.

EDNA MAY SPOONER.

Edna May Spooner in leading roles has set the critics talking this season. Her versatility has been the subject of much comment, and the thoroughness of her work in the various characters assumed by her has been highly commended. In addition to her charming acting, Miss Spooner possesses an excellent singing voice. While her line of work almost runs the scale of acting, she is especially strong in emotional roles. One critic says: "In The Pearl of Savoy Miss Spooner has a part with which she is strongly in sympathy and her conception of it leaves room only for approval. Such a character, carried through most trying circumstances, must be portrayed with finest taste and touch, with firm intellectual grasp and finished dramatic art. There was not a false note from its radically charming beginning, through its bitterness, passion and pain, to its fortunate conclusion, and it was a memorable dramatic triumph for the artist."

EDNA MAY SPOONER.

A CHANCE FOR NEXT SEASON.

Contracts are beginning to be signed for next season. Managers whose plans are settled are re-engaging those members of their companies whose services they wish to retain. From now on they will be on the lookout for available talent. You can use a card in THE MIRROR to show what you have done, what you are doing, and what you want to do. Do not neglect your opportunity to be included in the list that will be used for reference. A permanent card costs less than twenty cents a week. For particulars address Room 1, MIRROR.

CELEBRATION AT FORREST HOME.

The ninety-third anniversary of the birthday of Edwin Forrest was celebrated last Thursday at the Forrest Home, Holmesburg, Pa. Mrs. Elizabeth Ketchum, Mrs. Elizabeth Andrews, Mrs. Amalie Serges, Mrs. Anna Hopkirk Cowell, Mrs. Sarah A. Baker, Mrs. Anna Hays, J. Osgood Smith, Frederick Chippendale, Henry C. Bascombe, Charles J. Fyffe, and Andreas Hartel enjoyed a quiet dinner. A little speech was made by Mr. Chippendale and there was a song by a quartette. It was resolved to place a basket of flowers on the Forrest vault in St. Paul's churchyard.

LONDON FIRST-NIGHT EXCITEMENTS.

Gawain, the London correspondent of THE MIRROR, commenting upon the recent ill-advised outbreak of Manager Lowenfeld, upon the inauspicious first-night of La Coquette, at the Prince of Wales' Theatre, observes:

Most of us playgoers of thirty or forty years' standing have witnessed such first night upheavals before, notably in connection with a rubbishy play, Ecarte, written by Lord Newry, the present Earl of Kilmorey, at the Globe thirty years back; and since then the first-night of the late Lord Tennyson's drama, The Promise of May, at the Globe, and the first and only performance of poor James Albery's comedy, Jacks and Jills, at the Vaudeville. But these outbreaks, increased in each case by unwise addressing of the audience, were mild compared with the recent proceeding, for Lowenfeld, being nothing if not tremendously plucky, grew more and more defiant as he went on. Like poor Albery, who (in connection with his audience-defying on the Jacks and Jills first-night) invented the phrase, Lowenfeld straightway declared that there was "organized opposition" in the house, and, demanding the names of the opposers' organizers, evidently wished it to be inferred that it was certain rival managers who had been the chief architects and plotters of these woes, as that previously named previous manager would also say. After another violent scene the lights were put out and the quarrelers parted.

For my part, I am against the very pronounced author and manager baiting which has grown up of late, and this "booing" business is and always was absurd. At the same time, I am, of course, opposed to any restriction on the proper expression of public opinion, and I am decidedly down on the obviously manufactured applause which is so prevalent now on first-nights. Personally, I am sorry for Lowenfeld's failure and disappointment, for he is a manager of remarkable courage and always treats his company generously, never stinting the poorer members thereof as to salaries, either for performance or rehearsals, as many of his brother managers do. At the same time I regard him as having been foolish on this occasion, and even more foolish in his utterances since, and I can only hope that this remarkable outbreak will clear the air, for, *entre nous*, it sadly needs clearing.

BROADHURSTS ABROAD.

The Strand Theatre, London, has been leased by Broadhurst Brothers for one year with the privilege of continuing the lease for the four following years. A fortnight ago Thomas Broadhurst went to England to make the final arrangements and on March 9 cabled his brother that the playhouse would be theirs on May 1. Willie Edouin, who has had the Strand for more than fifteen years, will retire from the management on that date, and the Broadhursts will immediately replace What Happened to Jones with Why Smith Left Home.

George H. Broadhurst was seen by a MIRROR reporter at the Garden Theatre, where his drama, The Last Chapter, is running, and gave the following facts about the new venture: "It is true that we have taken the Strand and that we will produce my comedies regularly there. But this does not mean that our headquarters will be moved from this city to London, nor does it mean that only my own plays are to be seen at the Strand in future. You know 'Jones' has been running there since last July, and we are thoroughly familiar with the business of the house. We will take nearly all the members of our original Why Smith Left Home company to the other side and will open in that comedy on May 1. After that we will probably present The Wrong Mr. Wright.

"It will be a very great advantage to us to have a home theatre in London, as from there we can direct the provincial road companies that we shall be sending out. There are now three traveling companies in England presenting What Happened to Jones, and all of them are playing to enormous business. Thanks for your congratulations. I am very confident that the venture will prove successful."

Geo. E. Murphy, dude.

PROFESSIONAL DOINGS.

Among the most successful of the legitimate actors and actresses who entered the field of vaudeville last Summer was Idalene Cotton and her husband, Nick Long. They made their debut at Keith's in this city and created quite a sensation in their unique and original sketch. Miss Cotton assumed seven distinct characters, giving imitations of Dusé, Vesta Tilley, and Mrs. Fiske in Tess of the D'Urbervilles. Miss Cotton has been playing the titular role in the French Maid with much success for the past ten weeks, during which she has had an opportunity to study Anna Held closely, and she will no doubt add the celebrated Parisienne to her list for imitation. Mr. and Mrs. Long intend to resume the vaudeville in a few weeks. Miss Cotton, who is pictured above, has just returned to the city from Chicago, having resigned from The French Maid company.

Out at Olympia, Wash., the other night, a man laughed so heartily at Harry Corson Clarke in What Happened to Jones, that he burst a blood vessel and had to be carried home, where he recovered promptly.

A son was born to Manager and Mrs. Edwin Young, of the Academy of Music, Pottsville, Pa., on March 3.

John M. Cooke will manage the fortunes of four farce comedies next season, namely, A Rag Time Reception, The Town Pump, The Devil's Hired Man, and The Dignified Miss Rowdy.

Advertising is necessary if the actor out of employment seeks engagement. Next to being quickly forgotten after death is the oblivion that swallows the average idle professional person who does not advertise. The professional cards in THE MIRROR solve many problems for unemployed players. For particulars address Room 1, MIRROR.

THE MIRROR has received a letter from the members of the Heroes of '98 company, in which they say that they have investigated the charges recently made aganist A. W. White, landlord of the Cosmopolitan Hotel, Peoria, Ill., of bad treatment of the Holden company while they were his guests, and that the charges are unfounded. The letter is signed by John Crittenden Webb, manager, Henry Dickson, F. K. Wallace, G. H. Pagett, James E. Jackson, Beatrice Danncourt, Leonie Linstead, Richard V. Meredith, Florence Foster, E. R. Cooke, John Clark, Harry Kiely, Warren Ashley, and Manager Peterson, of the Bloomington, Ill., Coliseum.

A Rag Time Reception will have its initial performance at Plainfield, N. J., next Thursday, inaugurating a Spring tour of ten weeks. The farce will be seen in New York City shortly.

The Schuman Sisters, with A Hired Girl, were banqueted on March 4 by the university boys of Lincoln, Neb.

Camilla M. Norman and Hattie Lee Pope have brought suit against Henry Lee for salary due while with his Cyrano de Bergerac company. The claimants are represented by Attorney M. Strassman.

J. R. Sloane has completed The Bohemian, a new play, for John D'Ormond. It will have its initial production in Chicago in September.

A stock company will erect a new theatre, to be known as the Citizens' Opera House, at Guilford, N. Y.

The opera house at New Berlin, Chenango County, N. Y., was burned on March 7.

The In Atlantic City company were banqueted at Bridgeport on March 6, the birthday of Dolly Helston, of the Sisters Helston. Miss Helston received many handsome presents, and Frank M. and John B. Wills led an enjoyable after dinner entertainment.

John C. Carlyle is in St. Vincent's Hosptal, this city, suffering with cynovitis of the leg, contracted while with the army in Porto Rico. He would be glad to see his professional friends or any soldiers of the recent war.

Charles A. Pusey, of Kelly and Mason's Who is Who? was presented with a watch chain made of gold nuggets taken from mines in the Klondike, by L. S. Burrell, of Dawson. Mr. Burrell has also given to Mr. Pusey a deed of a claim in the Klondike said to be very valuable. Mr. Pusey intends to visit Dawson a year from next Summer to look over his claim. He is interested with Mr. Burrell and another in the laying out of a town site forty miles North of Dawson City.

When THE MIRROR'S great circulation is considered, it may be said that its rates for professional cards mean a value that no other form of advertising can parallel. For particulars address Room 1, MIRROR.

Taylor Granville will not appear in Charles Coghlan's new play, Citizen Pierre, as he was dissatisfied with the part offered him.

Helen Ridgeway was obliged to relinquish her engagement with His Better Half company, having been taken dangerously ill with pneumonia. Upon her recovery she will go to Lakewood for several weeks to recuperate.

The Ridgewood, N. J., Opera House was burned last Saturday night, along with the Ridgewood Club, involving a loss of $50,000.

CURRENT AMUSEMENTS.

Week Ending March 18

New York.

METROPOLIS (Third ave. and 142d St.), THE AIR SHIP.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), AL. REEVES' COMPANY.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), GRIFFITH DAVENPORT.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), KING OF THE OPIUM RING.
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave and 57th St.).
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.. A REIGN OF ERROR—12 to 18 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), OLIVETTE.
MURRAY HILL (Lexington Ave. and 41st St.), THE IDLER.
BROADWAY (Broadway and 41st St.), THE MUSKETEERS—1 to 7 Times.
EMPIRE (Broadway and 40th St.), LORD AND LADY ALGY—32 to 39 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), GRAND OPERA.
THE CASINO (Broadway and 39th St.), Closed.
KNICKERBOCKER (Broadway and 38th St.), E. H. SOTHERN IN THE KING'S MUSKETEER—17 to 24 Times.
HERALD SQUARE (Broadway and 35th St.), MATHEWS AND BULGER IN BY THE SAD SEA WAVES—16 to 23 Times.
GARRICK (35th St. East of Sixth Ave.), MRS. LESLIE CARTER IN ZAZA—66 to 72 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), MLLE. FIFI—47 to 54 Times.
THIRD AVENUE (Third Ave. and 31st St.), TRUE IRISH HEARTS.
BIJOU (1239 Broadway), THAT MAN.
WALLACK'S (Broadway and 30th St.), AT THE WHITE HORSE TAVERN—42 to 49 Times.
DALY'S (Broadway and 30th St.), THE GREAT RUBY—38 to 45 Times.
WEBER & FIELDS' (Broadway and 29th St.), HURLY-BURLY—219 to 226 Times; CATHERINE, travesty—63 to 70 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), 3d Week of MRS. FISKE—LOVE FINDS THE WAY AND A BIT OF OLD CHELSEA—1 to 7 Times.
THE GARDEN (Madison Ave. and 27th St.), THE LAST CHAPTER—9 to 16 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), SPORTSMAN'S SHOW—March 2 to 15.
MINER'S (312-314 Eighth Ave.), THE AUSTRALIAN BEAUTIES.
MADISON SQUARE (24th St. nr. Broadway), BECAUSE SHE LOVED HIM SO—62 to 69 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), AMERICANS AT HOME.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
DUNN'S (West 23d St. West of Sixth Ave.), VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), DELLA FOX IN THE LITTLE HOST.
IRVING PLACE (Southwest cor. 15th St), GERMAN TRAGEDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. nr Sixth Ave.), CHAUNCEY OLCOTT IN A ROMANCE OF ATHLONE—74 to 81 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), HER ATONEMENT—33 to 40 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-132 East 14th St.), THE ROYAL BURLESQUERS.
STAR (Broadway and 13th St.), THE SILVER KING.
GERMANIA (147 East 8th St.), GERMAN COMEDY.
LONDON (225-227 Bowery), ZERO.
PEOPLE'S (199-203 Bowery), A HIGH BORN LADY.
MINER'S (165-169 Bowery), THE CITY SPORTS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (393 Fulton St.), JAXON OPERA COMPANY.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE WHITE HEATHER.
UNIQUE (194-196 Grand St.), BIG SENSATION DOUBLE SHOW.
THE AMPHION (437-441 Bedford Ave.), 'WAY DOWN EAST.
STAR (291-297 Jay St. nr. Fulton St.), BROADWAY BURLESQUERS.
EMPIRE (101-107 South 6th St.), THE KNICKERBOCKERS.
COLUMBIA (Washington, Tillary and Adams Sts.), ANNIE RUSSELL IN CATHERINE—2d Week.
GAYETY (Broadway and Middleton St.), WARD AND VOKES AS THE GOVERNORS.
LYCEUM (Montrose Ave. and Leonard St.), N. S. WOOD AS THE BOY DETECTIVE.
BIJOU (Smith and Livingston Sts.), SHENANDOAH.
MONTAUK (585-587 Fulton St.), LILLIAN RUSSELL IN LA BELLE HELENE.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Broadway—The Musketeers.

Romantic play in ten tableaux, adapted by Sydney Grundy. Produced March 13

IN THE PROLOGUE.

Vicomte de la Fere	Wilton Lackaye
Georges de Breuil	Frederick Hartley
A Stranger	Andrew Robson
Anne de Breuil	Blanche Bates
Claudette	Elizabeth Baker

IN THE DRAMA.

D'Artagnan	James O'Neill
Louis XIII	Hallett Thompson
Cardinal Richelieu	Henry Saint-Maur
Duke of Buckingham	Howard Kyle
De Treville	Andrew Robson
Athos	Wilton Lackaye
Porthos	Edmund Collier
Aramis	S. Miller Kent
First Officer	J. C. Beebe
Second Officer	Joseph Downs
Bonacieux	Jacques Kruger
Planchet	C. J. Gilbert
Grimaud	H. C. Cameron
Mousqueton	George Giessing
Bazin	Aubrey Beattie
Rochefort	Edmund L. Breese
Jussac	Allen Long
Biscarat	Mark Ellsworth
Innkeeper	W. J. Dixon
Joseph	T. J. Lingham
Anne of Austria	Judith Berolde
Constance	Margaret Anglin
Zoe	Adelaide Mould
Miladi	Blanche Bates

When the curtain arose last evening before an immense audience at the Broadway Theatre every one realized that the long impending conflict of variegated versions of Dumas' venerable romance, "Les Trois Mousquetaires," had begun in earnest. Across the way, a few blocks further down, E. H. Sothern held forth in the Hamilton Musketeers arrangement, which had been hustled into town a fortnight ahead. And there, at the Broadway, Sydney Grundy's version, as done at Her Majesty's, London, by Beerbohm Tree, and *yclept* The Musketeers, was put forth by the Liebler company for the first time in New York.

The essential points of difference between the two versions appear chiefly in the scenic arrangements. The Hamilton Musketeers circulate in a sort of drawing-room atmosphere, whereas the Grundy dittoes figure in a series of elaborate tableaux, involving much of highly effective scenery. The action of the Grundy play begins with a prologue that shows the branding of Anne de Breuil, afterward called Miladi, and the next scene brings forward the entry of D'Artagnan into Paris, several years later, picturing, too, the young Gascon's first meeting with Miladi and his subsequent tilt with the Cardinal's guards. These, with the scene wherein Miladi, seeking to bend D'Artagnan to her will, is unmasked by the intrepid Gascon, are the most prominent dramatic episodes presented. Comparatively new to some is the ultimate pardoning and sending away, at D'Artagnan's intercession, of the nefarious Miladi, a development which, however, is not unfamiliar to the older playgoers.

Mr. Grundy evidently has gone at Dumas' romance with a keen eye for the melodramatic meat and a full appreciation of its theatric merits, aided and abetted the while by a ready familiarity with assorted musketeers of the past. His arrangement is one of reverent, always coherent faithfulness to the original story. He has taken few liberties, and such as he has

O'Neill as D'Artagnan.

deemed advisable are in keeping and pertinent. His obvious purpose has been to present the romance in a series of effective tableaux, each having its own especial feature, and in this he has succeeded well enough. There are certain talky spaces that sound little, indeed, like Grundy's customary sparkling style, but these colloquies are necessary, no doubt, in handling a drama of such formidable dimensions. The spectacular elements, with the more melodramatic incidents, have been kept always in mind, and when it has been contrived to bring the two into simultaneous play the effect is admirable. In some cases they do not strike fire with the spontaneity that might have been wished, but the general arrangement is to be commended none the less heartily for that.

James O'Neill, as was to be expected, made an ideal D'Artagnan—graceful, chivalrous, dashing—mingling with utmost nicety the suggestion of Gascon simplicity and the hint of the blood that knights were made of. No American actor knows so well how to wear the garb of olden days, or how better to speak the language of romance, and Mr. O'Neill in manner and appearance perfectly realized his character. A cold hindered last evening the effectiveness of his speech, but this misfortune will be gone, no doubt, in a day or two.

Blanche Bates did not realize as Miladi the promise of her recent success at Daly's, although a very pardonable nervousness may have worked against her last evening. Beautiful always, and effective in quieter moments, she lapsed into conventional demonstrations and some very annoying mannerisms at more fervent times. Her frequent expression of dismay, expectation, introspection, and almost everything else, by pressing her hands to her face, became distressing, and her indication of Miladi's knavish duplicity lacked in subtlety and significance.

Wilton Lackaye's Athos was an excellent impersonation, strong, virile, eloquent, and S. Miller Kent made a capital Aramis. Edmund Collier was an admirable Porthos; Hallett Thompson, a capable Louis XIII.; Howard Kyle, an effective Buckingham; Andrew Robson, a competent De Treville, and an excellent Stranger in the prologue; Henry Saint Maur made up well and played thoughtfully as Richelieu, and there were fine sketches by Edmund L. Breese and Jacques Kruger, the lesser male roles being capably handled.

Judith Berolde, after a long absence from the stage, was cordially welcomed as the Queen, and she gave an admirable performance of the trying role, while Margaret Anglin again proved her intelligence and skill by a charming characterization of Constance.

The scenery, by Homer Emens, Gates and Morange, Henry Hoyt, and Louis Young, was superb, and the costumes were uncommonly brilliant and effective, the dresses of the ladies being very beautiful. The stage management of E. J. Malyon was most admirable, and the supernumeraries were handled with skill.

Lyceum—Americans at Home.

Comedy in four acts, by Grace L. Furniss and Abby Sage Richardson. Produced March 13.

Elliot Tremaine	E. J. Morgan
Gerald Fitzgerald	William Courtleigh
Jacob Pell	Charles Walcot
Ralph Grandin	Henry Woodruff
Fred Vandyke	Grant Stewart
Montgomery Pell	C. W. Butler
Mildred Grey	Mary Mannering
Loraine Grandin	Hilda Spong
Janet Tremaine	Elizabeth Tyree
Dorothy Tremaine	Grace Elliston
Clarissa Grandin	Mrs. Charles Walcot
Mrs. Tremaine	Mrs. Thomas Whiffen
Matilda	Ethel Hornick

The Lyceum Theatre company gave last evening the first presentation of a comedy in four acts, by Grace L. Furniss and Abby Sage Richardson, entitled Americans at Home, an appellation notable chiefly for its similarity to that of Americans Abroad, which the authors of Americans At Home translated. All of which would indicate that the said authors are not very resourceful in the matter of play names, especially of good ones.

The comedy tells a story of New York society life of the present day. Mildred Grey is in love with Elliot Tremaine, the son of her guardian, Mrs. Tremaine. Her love is not reciprocated, for Elliot has been captivated by the fascinating ways of Loraine Grandin, a society belle and a coquette. She encourages Elliot's attentions for a time, until, while abroad, she captures a better prize in Gerald Fitzgerald (which name, by the way, is also that of the title character in The Ragged Earl, that Andrew Mack is playing this season), and for him Elliot is jilted. Realizing Mildred's love for him, Elliot marries her, though he does not love her, while Loraine weds Gerald. Unfounded suspicions soon arise in Gerald's mind that his wife is too friendly with her former lover. Mildred, too, suspects her husband, and at length receives what she deems proof positive of his guilt, and an estrangement results. Elliot, who has begun to love his wife, finally succeeds in establishing his innocence, and the couple are reunited.

There were several other sub-plots of a light nature that, of course, came out right at the final curtain, making a happy ending all around.

As its title is reminiscent, so also is the play itself much akin to another work by the same authors—namely, A Colonial Girl, which E. H. Sothern produced early in the season. The basic situation is the same in both plays, as is also the denouement. This situation is not at all original, nor does the manner of its telling show novelty. The plot is developed by the most hackneyed devices, that are so apparent as to fail to rouse one's interest. Some of the characters are absurdly overdrawn, and much of the dialogue is silly small talk that is far removed from wit. In short, the play resembles a light novel, to be read only when there is nothing better at hand.

Mary Mannering as Mildred Grey was a sweet picture of sincere womanliness, always natural, easy and a thorough artist. Hilda Spong in a contrasting character, that of the worldly, heartless flirt, gave a most satisfactory portrayal. Mrs. Thomas Whiffen was as lovable a mother as one could wish to see, and Mrs. Charles Walcot played a somewhat coquettish widow pleasingly. Elizabeth Tyree had a congenial role as the bright, self-possessed Janet, and Grace Elliston was charmingly natural and pretty in an ingenue character.

Edward J. Morgan as Elliot Tremaine gave a strong, forceful impersonation that left nothing to be desired. William Courtleigh played Gerald Fitzgerald with skill and discretion. Harry Woodruff and Grant Stewart were effective in light comedy roles, and Charles Walcot and Charles W. Butler did the best they could with two rather impossible characters.

The scenery, painted by E. G. Unitt, was up to the standard, and the costumes of the women were extremely pretty.

Columbus—The King of the Opium Ring.

Melodrama in four acts by Charles E. Blaney and Charles A. Taylor. Produced March 14.

George Macy	Harrison J. Wolfe
Albert Von Stouton	Edwin Walter
Ironsides	George Wessells
Wah Sing	M. J. Jordan
Toby Rucker	W. J. Medville
Phil Scot	Edward Gillispie
Hop Toy	George C. Staley
Ah Sid	Jay L. Packard
Yum Foy	James Allen
Li Fung Wang	Holmes Grover
Harry Peck	Bert Grover
Chief Morgan	Fred R. Goodman
Sharkey	William N. Trainer
Red Learry	Alexander Cameron
Jack Tar	James Hunt
Tom Tucker	Charles Whyte
Duty Peck	Lizzie Mulvey
Kitty Krouse	Pearl Inman
Maggie Peck	Ada Boshell
Bed Macy	Mary Stewart
Georgette	Madeleine Merli

A large audience of Harlemites gathered at the Columbus Theatre last evening to witness the first performance in this city of The King of the Opium Ring, a melodrama in four acts, written by Charles E. Blaney and Charles A. Taylor, and produced by the Charles E. Blaney Amusement company.

There is no lack of excitement in the play, which deals with the doings of a band of opium smugglers, having for its leader, or "king," George Macy, who is a bad man generally. He has in his power a girl, Georgette, who has been made "queen" of the ring. Wah Sing, a highbinder, falls in love with Georgette, and offers to buy her away from Macy, to which proposal that worthy consents. Just as the wedding is to take place Georgette is saved by three Chinamen, who form themselves into a human tower by standing on one another's shoulders and carry the heroine from a balcony to safety across the street. Georgette finds her father, a sea captain, from whom she and her sister had been separated in childhood, and ere the curtain falls the villain has learned that the way of the transgressor is hard.

This is but a rough outline of the plot, which contains plenty of dramatic action and "sensation," and a good allowance of comedy business. The scenes, that showed a dock in San Francisco by night, with the smugglers at work; the underground den of the opium ring, and various sections of San Francisco's Chinatown, showing the theatre and joss house, were realistic in the extreme, and well painted by D. Frank Dodge. That nothing should be lacking to complete the picture, a number of real Chinamen appear in the production and acquit themselves most creditably.

The story of the play is a good one and is well worked out. The audience liked it immensely, and demanded numerous encores. The scene in the opium den and the human tower made the most pronounced hits.

The role of the villainous George Macy was played by Harrison J. Wolfe, who was at all times strong and convincing, and was roundly hissed by the gallery. M. J. Jordan made a decided hit as Wah Sing, the highbinder, and George Wessells was effective as Ironsides. Edwin Walter was excellent as the police captain. Madeleine Merli, as the heroine, scored in both appearance and in acting. The comedy roles fell to Ada Boshell, Edward Gillispie, and Lizzie Mulvey, and were done pleasingly. Other characters were played commendably by Mary Stewart, Jay L. Packard, James Allen, Holmes Grover, Bert Grover, and Fred R. Goodman. In the last act some good specialties were introduced by the Wilson Brothers, Mulvey and Inman, Alexander Cameron, James Hunt, and Charles Whyte.

The King of the Opium Ring will no doubt enjoy a long and lucrative reign.

Metropolis—The Air Ship.

Farce Comedy by Joseph M. Gaites. Produced March 13.

Johnny Wise	Raymond Finlay
Major Tammany	James T. Kelly
Noah Lott	Ben Welch
Long Green	E. D. Coe
Short Card Cy	George Erroll
Pig Iron Pete	James Newman
Lop Eared Lou	Michael Smith
Harry Harold	M. J. Garrick
Fred Morton	C. W. Arthur
Hoboken Spider	Ben Shields
Jack Car	Max Millian
Mut	Lottie Burke
Hariet Harkaway	Nana Bascom
Biddia Binkham	Marie Stuart

The Air Ship, a farce-comedy by Joseph M. Gaites, containing good music, pretty dancing and entertaining specialties, with sufficient excuse for a plot in nonsensical but laugh producing speeches, succeeded in amusing a large audience on its first presentation in this city at the Metropolis last night. Marie Stuart gave some excellent impersonations. Ramond Finlay, a clever comedian, gained many laughs. Ben Willis made a success in a Yiddish character. Clever specialties were introduced by Louis M. Granat, Stella Blair, Lottie Burke, Max Millian, and Ren Shields.

Fifth Avenue—Mrs. Fiske.

At the Fifth Avenue Theatre last evening Mrs. Fiske revived the double bill which she presented so successfully last season—Mrs. Oscar Beringer's one-act play, A Bit of Old Chelsea, and Marguerite Merington's three-act comedy, Love Finds the Way.

In A Bit of Old Chelsea Mrs. Fiske again delighted as the ingenuous yet precocious flower girl. John Craig appeared for the first time here as the young artist, and gave an excellent performance. The lesser roles were well played by Wilfrid North, Tyrone Power and Frank McCormack.

As Madeline, in Love Finds the Way, Mrs. Fiske repeated her forceful picture of the sensitive, high-strung and unhappy young woman, whose final self-effacement results happily. Frederic de Belleville, Frank McCormack, Wilfrid North and Sydney Cowell were seen to advantage in the roles they played here before. John Craig gave a vigorous, earnest impersonation of the artist; Tyrone Power played admirably as Raymond Winfield, and Olive Hoff, Gertrude Bennett, and Gertrude Norman were deserving of especial praise for excellent work.

American—Olivette.

Audran's famous old comic opera, Olivette, was satisfactorily sung by the Castle Square Opera company, last night, at the American Theatre. The performance was of especial interest, as it introduced a new member of the organization, May Baker, in the title-role. Miss Baker sang her numbers very well, indeed, and her acting was of the vivacious, graceful sort that the character she assumed demands. Altogether she made an exceedingly good impression upon her audience, and the patrons of the theatre will, no doubt, be glad to see her name frequently in the cast. Joseph F. Sheehan gave a creditable performance in the part of Valentine, and Henry Norman was admirable as the blustering Captain de Merrimac. The minor parts were well sung and acted, and the chorus achieved its usual triumph. The stage settings and costumes were as elaborate as need be.

People's—A High-Born Lady.

Contrary to the traditions of the People's Theatre, the stage of that home of melodrama was occupied last night by Clifford and Huth's frolicsome company of funmakers in A High-Born Lady. As usual, Billy Clifford and Maud Huth, who are inimitable in their line, made a pronounced hit. Miss Huth's coon songs went better than ever, if such a thing were possible. Their work was received with unbounded enthusiasm.

The regular patrons seemed to enjoy the change, and they laughed with the comedians as heartily as they are wont to sympathize with the serious characters that usually appear before them.

Harry E. Fisher as Cornelius O. Donovan, Bijou Russell as Sophie Sudden, and Joseph J. Carroll as Buck Ragtime and Casey, were especially happy in their parts. The original scenery and costumes were used, and the farce, from beginning to end, went with its original dash. Next week, The World Against Her.

Third Avenue—True Irish Hearts.

True Irish Hearts is performed with true Irish enthusiasm this week at the Third Avenue Theatre by the stock company and the visiting star, Kitty Coleman. The large audience present last night entered into the spirit of the play thoroughly.

Kitty Coleman was a vivacious and attractive Kitty Brady, and well deserved every round of applause she received. Next to her in popularity came Dorothy King, who, as Rose O'Connor, added another success to those she has made since joining the stock company. Nellie Hancock was repaid for the sacrifice she made in hiding her face beneath the unattractive make-up of Mother Rooney by the cordial appreciation expressed by the audience.

Of the men, Cameron Clemens as Lanty Lanagan was naturally the first favorite, and he played his part with the bubbling joyousness that is the principal characteristic of the stage Irish lad. Others in the cast worthy of praise were J. M. Sainpolis as George Wolf, H. Percy Meldon as Miles O'Connor, and H. P. Keene as Lawrence Lanagan. Next week, Our Strategists, or The Prince of Liars.

Murray Hill—The Idler.

The Donnelly Stock company appeared last night in C. Haddon Chambers' well-known play, The Idler. It is in just this sort of drama that the organization is shown at its best.

Hannah May Ingham played the role of Lady Harding with her usual taste and artistic feeling. Robert Drouet found in the character of Mark Cross abundant opportunity for the display of his polished acting, and William Redmund was an admirable General Merryweather.

Others in the cast whose work entitles them to commendation were Edwin Nicander as Bennett, Rose Beaudet as Mrs. Glynn-Stanmore, Mrs. Thomas Barry as Mrs. Cross, and Sandol Milliken as Kate Merryweather. The gowns worn by the ladies were handsome and the stage settings were sufficient.

Next week, T. W. Robertson's comedy, Ours.

Star—The Silver King.

Carl A. Haswin, in one of his periodical revivals of The Silver King, drew a large house to the Star Theatre last evening. The fine old play will never lose its popularity, and Mr. Haswin's portrayal of its leading character is in all respects satisfactory. His Wilfred Denver is strong, sympathetic and convincing, and has lost none of its effectiveness. Mrs. Haswin gave a most agreeable performance of Nellie Denver. Commendable work also was done by Mary Davis, Dorothy Slayton, John J. Pierson, Cuthbert Cooper, S. H. Venney, George Gifford, and Charles Beldhame. The scenic appointments were adequate. The King of the Opium Ring is the underline.

Grand—The Little Host.

Della Fox and her company of funmakers returned to town last evening and at the Grand Opera House drew a crowd that seemed to be happily entertained. Miss Fox, in the leading role, made a decided hit as the jolly little host. Others who succeeded in pleasing were Alice Johnson, Mabel Bouton, Eugene O'Rourke, Hugh Chilvers and R. E. Graham. The chorus was large and efficient.

At Other Playhouses.

MADISON SQUARE.—Because She Loved Him So continues at this house.

DALY'S.—The Great Ruby's popularity shows no sign of abatement.

HERALD SQUARE.—By the Sad Sea Waves has undoubtedly made a hit on Broadway.

WALLACK'S.—At the White Horse Tavern is still the bill at this house.

FOURTEENTH STREET.—A Romance of Athlone will be succeeded on March 27 by Report for Duty.

BIJOU.—That Man is drawing well, but will be succeeded soon by The Purple Lady.

EMPIRE.—Lord and Lady Algy is the bill here.

GARRICK.—Zaza is announced to fill the season at this theatre.

VICTORIA.—A Reign of Error continues at the new Hammerstein house.

GARDEN.—The Last Chapter will be presented here the rest of this month.

MANHATTAN.—Mlle. Fifi will run at this house indefinitely.

KNICKERBOCKER.—The King's Musketeer is still very prosperous.

CASINO.—This house will be closed this week, the production of In Gay Paree having been postponed until next Monday.

IRVING PLACE.—Cyrano de Bergerac was produced at this house last night, and will be reviewed by THE MIRROR next week.

ACADEMY.—The run of Her Atonement at the Academy of Music will end on March 25. A revival of The Old Homestead with Denman Thompson will follow.

CUES.

J. S. Heller was specially engaged yesterday to direct the performances of Lillian Russell's company in La Belle Helene during the Philadelphia engagement.

A. J. Spencer, of Jacob Litt's office, was again at his desk yesterday. Mistakes Will Happen, of which he was business-manager, having closed a successful season last Saturday in Washington.

Edwin H. Low received a cable from Havana on Saturday to the effect that the twenty Cuban soldiers who are to appear with Buffalo Bill this season are in readiness to sail for New York. The band has been organized with great care, and it is said that not a single member is without a record for bravery in the late conflict.

A smallpox epidemic has caused several Western towns to be quarantined against shows. A Romance of Coon Hollow lost nights in Williams, Ariz., and Victor, Col., on this account. They also lost Aspen on account of a snow blockade.

The steamship *Campania*, which sailed from Liverpool on Saturday, is bringing a large number of amusement folk to our shores. Among them are Leo Stern and the bands of Arabs, Cossacks, Irish lancers and German cavalrymen who will appear in Buffalo Bill's aggregation of rough riders.

THE STANHOPE-WHEATCROFT MATINEE.

Before an audience that filled every seat in the Madison Square Theatre, the pupils of the Stanhope-Wheatcroft Dramatic School presented two new plays on Thursday afternoon, in a very creditable manner.

The first was an intense little drama in one act, entitled Mother, written by Lulah Ragsdale. Fortunately for humanity the story of Mother is an improbable one, but that does not prove that the play is without interest to humanity. The author has simply carried the love of a woman for her child to its extreme. Barbara Plaincourt, living happily in New Orleans with her husband, discovers her illegitimate little son singing in the streets with his foster mother, Nita. She endeavors to gain possession of the child without disclosing the secret of its birth to her husband, Jack Plaincourt. The Italian woman refuses to part with her adopted son, and Barbara kills him in order to prevent Nita from taking him back to the misery of street life. The play has strong emotional interest and is constructed upon good literary and dramatic lines.

Anne Bruce, as Barbara, displayed a depth of feeling and a power of expression truly remarkable in so young an actress. Only occasionally did she mar her work by overdoing it. Clara Henbler portrayed the excitable Italian street singer, Nita, in a manner deserving of praise, and Hague Booth, though somewhat stiff, impersonated Jack Plaincourt satisfactorily. The minor characters were for the most part well played by Irwin Mehring, Nita Pierson, Florence Belden, Virginia Benjamin and Ward McDonald.

The comedy in three acts by Alice Yates Grant, entitled Zigzag Paths, that followed, was a pleasing contrast to the pathetic little tragedy. Miss Grant originally named her comedy Hobson's Choice, but upon being informed that the title had already been copyrighted by another dramatist she rechristened her work Zigzag Paths. Under that title it was presented for the first time on Thursday afternoon by the following cast:

Thomas Gregory	Willison Hays
Nicholas Hobson	Malcolm Duncan
Jasper Clifford	Thomas Crosby
Paul Randolph	Henry Stokes
Jenkins	Val Vogel
Patrick Mulvaney	Lefroy Lough
Michael O'Toole	James MacRoberts
Quong	Katie Fisher
Catherine Gregory	Mabel Wright
Leslie	Mary Gardner
Miss Lillie Kelly	Vesta Stanton
Miss Annie Duddy	Susan Clarke
Miss Mamie Gallagher	Olive McConnell
Camilla	Ethel Clifton
Fanchon	Florence Otis
La Petite	Louise Bates

The comedy contains a number of laughable situations, and is on the whole well constructed. For practical purposes—that is, professional purposes—it would require extensive padding in the way of complications, and considerable cutting in the matter of dialogue. However, in its present form it well served the purpose of displaying the talents of the students. There is plenty of trouble in Zigzag Paths, and as trouble is the basis of all comedy, the more there is of it, the better. Nicholas Hobson is a young man of quiet tastes, who has for a business partner one Paul Randolph. The latter is by no means as sedate as the former, and the result is that he makes ducks and drakes of the firm's capital. Now there was, in the will of Hobson's father, a clause to the effect that should his son show inclinations toward a fast life before he reached the age of thirty, he was to be put under the care of a guardian, who would give him an allowance and thus save the family fortune. Thomas Crosby, a young lawyer and a friend of Hobson's, discovers that that easy-going person is on the verge of financial ruin through Randolph's extravagance. He insists that Hobson must pretend to be wild in order that a guardian may be appointed and the outstanding notes of the firm be declared illegal. Hobson reluctantly consents to the plan and makes a brave attempt to appear wicked. Unluckily, while a lukewarm orgie is being held in his apartments, Thomas Gregory, the father of his fiancée, appears upon the scene. This revelation, and the villainous accusations of Randolph, seem likely to put an abrupt termination to young Mr. Hobson's love affairs, but in the last act the usual explanations are made and the zigzag paths are straightened out. Several of the characters are well and humorously drawn, and there are two or three situations that are distinctly new.

The performance of Thomas Crosby, as Jasper Clifford, was clean-cut, full of life and thoroughly artistic. Malcolm Duncan played Hobson fairly well, and the same is to be said of William Hays as Thomas Gregory. Mabel Wright and Mary Gardner were satisfactory in the roles of Catherine and Leslie. Henry Stokes gave a creditable performance as Paul Randolph, although he must be criticised for exaggerated facial expression. Val Vogel did not by any means get the best out of his role of Jenkins, the servant, but in the way of contrast, a good example of how much may be done with a small part was given by Olive McConnell, who, as Mamie Gallagher, made a pronounced hit in half a dozen speeches. Lefroy Lough and James MacRoberts won well-deserved applause for their character work as Mulvaney and O'Toole, tramps. The others in the cast were, on the whole, satisfactory. Both plays were well staged, and the costuming was excellent.

OPERATIC PLANS.

Plans for next season's opera at the Metropolitan Opera House were settled last week. Maurice Grau's company will hold the house for three years after the present lease at a concession of $50,000 per annum. The stockholders will pay $67,500 for their boxes, the $50,000 being deducted from that amount. Next season will be two weeks shorter than the one now closing, or fifteen weeks, and will begin in December. The company is expected to remain practically the same.

NO TRUTH IN IT.

The rumor that the Star Theatre is soon to be torn down is utterly without foundation. The present lessee, Theodore Moss, will not renew his lease after its expiration in May, but the owners have a number of applications for the house, and the old theatrical landmark will probably stand for many years to come.

FIFTH AVENUE FUND BENEFIT.

A splendid programme is being prepared for the Actors' Fund benefit, which Edwin Knowles and the Benefit Committee will give at the Fifth Avenue on Thursday afternoon of next week. A remarkable aggregation of dramatic and musical stars will participate. Orders for seats may be booked at the Fifth Avenue now. The sale opens on Monday next.

DEATH OF MRS. ROBERT KEELEY.

On Sunday, March 12, Mrs. Robert Keeley, the oldest actress of the English-speaking stage, died of pneumonia in London, England. Although nearly forty years have passed since Mrs. Keeley played her last regular engagement, she has by no means been forgotten by the British playgoers. Frequently after her retirement she appeared at benefit performances given in aid of some unfortunate player, and during the last two decades she had been welcomed, upon such occasions, as the first favorite. Her audiences were loyal to her until the very end of her career, and it may be said that with them she stood as the honored representative of the old drama.

Mrs. Keeley was born at Ipswich, England, in November, 1806, and under her maiden name, Goward, made her professional debut at the Lyceum Theatre, London, in 1825, playing the title-role in the operetta Rosina. She was then a graceful, sweet-faced girl, with a melodious voice, who charmed her audience by the freshness and sprightliness of her acting.

Very soon after this she married Robert Keeley, the comedian, and adopted her husband's name for public use. In 1832 she became a member of the stock company at the Theatre Royal, Covent Garden, appearing there with much success in the favorite plays of the time. In The Tartar Witch and The Peddler Boy, The Clutterbucks, and A Nabob for an Hour, her acting was especially delightful. After spending two seasons at the Theatre Royal, Mrs. Keeley was engaged to originate the comic female role in Buckstone's Agnes de Vere, at the Adelphi Theatre. She played this character during the entire run of the piece, and in 1835 went to the English Opera House, where she appeared in Serle's drama, The Shadow on the Wall.

In the same year Charles Mathews, the younger, assumed the management of the Adelphi Theatre, and in the company that he engaged for his new enterprise were Mr. and Mrs. Keeley and Mr. Buckstone. The season began with the production, on September 28, of The London Carrier, which after a short run was replaced by John Oxenford's The Castilian Noble." In both of these plays Mrs. Keeley was notably successful.

In 1836 Mr. and Mrs. Keeley made a visit to this country, appearing first at the old Park Theatre, on Sept. 19, in A Loan of a Lover. Mrs. Keeley played the part of Gertrude upon that occasion and won for herself a warm place in the hearts of American theatregoers. After a short stay in this city the two visitors proceeded to Philadelphia, where, on Oct. 15, they appeared in Lucille at the Chestnut Street Theatre. Then followed a tour of the larger cities of the United States, which was highly successful artistically, and laid the foundation of the large fortune that Mr. and Mrs. Keeley amassed during their public lives.

In 1837 she was a member of the Olympic Theatre Stock company, and the next year appeared as Smike in Nicholas Nickleby at the Adelphi. Mrs. Keeley made one of the greatest triumphs of her career at the same theatre in 1839, when she impersonated Jack Sheppard in Buckstone's popular drama of that name.

In 1841 she joined the first stock company at the new Strand Theatre. The following year she was engaged by Macready for his Drury Lane company, and during her two seasons' engagement there she appeared as Nerissa in The Merchant of Venice, Mrs. Placid in Every One Has His Fault, Poll Pallmall in The Prisoner of War, Thérèse in The Students of Bonn, and Audrey in As You Like It. While acting at the Drury Lane Mrs. Keeley rose from her already enviable position as a popular comic actress to a place of distinction among the most artistic players of the time.

In 1844 Mr. and Mrs. Keeley became the managers of the Lyceum Theatre, and on Easter Monday of that year formally opened the playhouse with an elaborate production of The Forty Thieves. This was followed by a number of dramatic parodies and burlesques written especially for the company by Charles Dance and J. R. Planché.

Mrs. Keeley's most notable successes during her three years at the Lyceum were as Mrs. Peerybingle in The Cricket on the Hearth, and as Clemency Newcome in The Battle of Life. In August, 1847, Mrs. Keeley joined Mr. Webster's company at the Haymarket Theatre, and in November made a triumph as Mlle. Suzanne in The Roused Lion.

On Jan. 17, 1848, Mr. and Mrs. Charles Kean appeared at the Haymarket in The Wife's Secret, and Mrs. Keeley played the maid-servant, Maud, upon that occasion. In a number of succeeding productions Mrs. Keeley appeared in support of the Keans, until in 1850 she returned to the Adelphi, where for the next five years she was a favorite member of the stock company. As Betty Martin, in the farce of that name, Mrs. Keeley made one of her greatest successes during her term at the Adelphi.

The actress was now nearing the close of her professional career. She played Mary Jane in That Blessed Baby, in 1856; Frank Oatlands in a Cure for the Heartache, at Drury Lane in 1857, and Hector in The Siege of Troy, at the Lyceum in 1859.

In 1860 Mrs. Keeley retired from the stage. Her subsequent appearances were only at testimonial benefits and at performances given in aid of charity. Mr. Keeley died in 1869.

When well advanced in years Mrs. Keeley became a favorite with Queen Victoria, and was frequently invited to read before her at Windsor.

As an evidence of the love and respect in which the old actress was held by British players and theatregoers, one need only mention the celebration of her ninetieth birthday at the Lyceum Theatre on Nov. 22, 1895. Upon that occasion nearly all of the distinguished artists of the day appeared before an immense and fashionable audience, and Mrs. Keeley, who recited an address written by Ashby Starry, was cheered with a heartiness that is rarely accorded to a celebrity in any walk of life.

Although she outlived all of her near relatives—and indeed her generation as well—she leaves behind several nieces, one of whom is Mrs. Charles Fawcett, the wife of the English playwright, and another is Mrs. Adolph Bernard, of this city.

During her long and notable career Mrs. Keeley was a favorite in private as well as in public life, and her passing will be sincerely mourned by hundreds of personal friends as well as by the thousands who knew her only across the footlights.

FOR THE PURPLE LADY.

Etienne Girardot, Sydney Booth, Charles Plunkett, J. Brandon Tynan, William Bernard, Maud Harrison, Annie Clarke, Minnie Dupree, Nellie Butler, and Bijou Fernandez, for The Purple Lady, to follow That Man at the Bijou on April 3.

SAID TO THE MIRROR.

J. SEBASTIAN HILLER: "I wish to contradict a statement that has been circulated to the effect that in view of my "having received two weeks' notice," I left the Daly company at once. I have yet to receive my first notice of dismissal, I am proud to say. My reason for retiring from Mr. Daly's company was that I would not direct the performance with what I considered an insufficient orchestra. I am egotist enough to believe that my reputation as an artist and director should be enough to justify my action."

FREDERIC HERZOG: "Mr. Ramage makes a second charge against The Pitman Stock company of pirating Woman Against Woman. Dodge and Harrison, managers at Lynn, Mass., can inform Mr. Ramage that we never attempted to play Woman Against Woman. If Mr. Brennan witnessed my production in Yonkers that point alone would be sufficient evidence to warrant Mr. Brennan to commence suit. I again state positively that the Pitman Stock company is not pirating any of its productions."

FLORENCE BINDLEY: "Kindly contradict the statement that I will return from Europe next fall to star in How Smith Met Jones. I know absolutely nothing of having made such an engagement. I will return to vaudeville in two weeks, opening at Tony Pastor's."

GOSSIP OF THE TOWN.

Mazie King, who claims the title of the world's greatest novelty toe dancer, is with Gilmore and Leonard's Hogan's Alley (Eastern). This is her third season with the company, and she has been re-engaged to appear next season in Gilmore and Leonard's new comedy, to introduce her astonishing original specialty, jumping on the toes from table to floor, a performance never equaled, it is said, by any other artist. Miss King's specialty is one of the features of Hogan's Alley.

T. Daniel Frawley's company, organized for a stock season at Washington, D. C., opening April 3 in Trilby, will include John E. Kellerd, Burr McIntosh, Harry Corson Clarke, Charles Wyngate, Alfred Hickman, Frank Mathieu, Errol Dunbar, Geoffrey Stein, Harry Gwynnette, Fred Williams (stage-manager), T. Daniel Frawley, Selene Johnson, Mary Van Buren, Mrs. F. M Bates, Ada Levick, Georgia Welles, and Corinne Parker.

The engagement of Mathews and Bulger at the Herald Square Theatre has been extended two weeks, or until April 1. On April 3 R. D. MacLean, Odette Tyler, Charles B. Hanford, and their company will open their three weeks' engagement in Shakespearean repertoire. The first week will be divided between Othello and Romeo and Juliet; The Merchant of Venice and Julius Cæsar will be done the second week, while for the third week the play of these four that draws and pleases the best will be presented.

Minnie Williams, who has been ill in Buffalo, has returned to this city.

The season of Going to the Races will close at Columbus, O., March 18. Andrew Byrne has been at the Mercy Hospital, Chicago, for six weeks and has undergone a serious operation. As there was no possibility of his working this season, the brothers decided to close. The tour has been successful, breaking many records. Next season will see a revival of 8 Bells intended to eclipse its previous productions.

A professional card in THE MIRROR—the representative dramatic journal—meets the eye of every manager in the country. For particulars address Room 1, MIRROR.

Leon Jancey will read Cyrano de Bergerac, along with some unpublished verses by Edmond Rostand, at Berkeley Lyceum, in this city, on Thursday evening.

R. C. Chamberlain, of Charles Coghlan's company, spent last week at Bethlehem, Pa., coaching the Mustard and Cheese Dramatic Association of Lehigh University.

Lizzie Creese (Mrs. John T. Burke) did not open with Mathews and Bulger at the Herald Square Theatre as announced on the programmes.

One hundred and fifty members of the New York Athletic Club saw The Three Dragoons, at the Broadway, last Thursday, and applauded their fellow member, Jerome Sykes.

Marie Burroughs intends to star next season in a new play by W. A. Tremayne, under management of D. V. Arthur.

Reuben Fax was out of the cast of That Man at the Bijou for several days last week, having injured a knee. Edward E. Rose played his role capitally.

Madame Schumann-Heink, of the Maurice Grau Opera company, was ill with erysipelas last week, but is now convalescent.

Mary Shaw has been selected by the womens' confederation of clubs to represent that body in London in June. She will speak about the women of the stage, and will represent the professional Woman's League.

Frank C. Thayer ("Fritz") returned from Havana on Saturday, having been discharged after a year's service in Custer's old command, the Seventh U. S. Cavalry. He was in town on his way to visit his mother in Boston.

THE MIRROR is the only medium for theatrical publicity. There is yet to be found an advertiser in this journal who has not realized from his advertisement many times its cost. The "professional card" in THE MIRROR is a notably effective form of advertising. For particulars address Room 1, MIRROR.

A Lady of Quality and The Mayflower were presented in London last week without encouraging results.

Frank G. Morehouse, of the Punch Robertson company, and May Payne, non-professional, were married at Forth Worth, Texas, on March 7.

Dolores Marbourg was taken ill suddenly on Saturday evening and Jean Nawson went on for her part in Magda at a few minutes' notice, acquitting herself excellently.

Verner Clarges, who has been playing with Julia Marlowe in Colinette, leaves her company next Saturday to rejoin Joseph Jefferson, who will open his Spring season at Jacksonville, Fla., on April 3.

William Jerome's Herald Square Comedians, presenting A Jay in New York, closed a successful season of twenty-two weeks at Alexandria, Ind., and Mr. Jerome brought his company to New York. It is his intention to lay off until after Lent, when return dates will be played, reopening April 3.

Clifford and Huth will close their season in A High Born Lady at Newark, N. J., March 25.

The Forepaugh-Sells Circus will begin an engagement at Madison Square Garden on April 18.

Henry Lowenfeld's twenty-one years' lease of the Prince of Wales' Theatre, London, has been acquired by George W. Lederer, who will take possession on March 18, and will produce there in May a new Morton-Kerker musical comedy.

The Greater New York Amusement Company of New York was incorporated last Thursday at Albany, to conduct dramatic and musical exhibitions. The capital is $125,000, and the directors are H. B. Sire, W. L. Stone, Jr., and M. L. Sire.

Max Karger, violin virtuoso, appeared on Feb. 20 at Sorosis' musicale, held in the Waldorf-Astoria. Mr. Karger is under the management of Leonce de M. Melles.

The following recent marriages are announced among the members of the Gayest Manhattan company: Thomas Kiernan and Carrie Cameron, Edward Lane and Madame Cameron, Horace G. Thrum and Minnie Miller, and Ed Murray and Hattie Clark.

Lorin J. Howard, who has been ill for the past two months, is slowly recovering, and made his first appearance last week. He will be interested for the future with Howard and Doyle, in their play agency.

C. Blanche Rice, who will be remembered for her performance of Pink in Cumberland, '61, made her debut in vaudeville as leading woman in Edward Harrigan's company at Proctor's Theatre on Feb. 20.

Ero e Leandro, a grand opera in three acts, music by Luigi Mancinelli, book by Arrigo Boito, was sung for the first time in America, at the Metropolitan Opera House on March 10, the composer conducting. The characters were allotted as follows: Prologo, Madame Mantelli; Ero, Madame Eames; Leandro, M. Saleza; Ariofarne, Pol Plancon; Una Voce Dal Mare, Lempriere Pringle. The opera was received with unusual cordiality, and achieved a success.

Anton Van Rooy's second song recital occurred last Tuesday at Mendelssohn Hall and was largely attended.

Frances Saville sailed last Tuesday for Europe, and Nita Carritte sailed on Wednesday.

LETTERS TO THE EDITOR.

AN AUTHORIZED STATEMENT.

PROFESSIONAL WOMAN'S LEAGUE,
NEW YORK, March 9, 1899.

To the Editor of The Dramatic Mirror:

SIR.—As there seems to be a doubt as to the attitude of the Professional Woman's League toward our late highly esteemed and beloved member, Mary Breyer, will you allow a few facts to be stated in the columns of THE MIRROR?

Not being in her normal condition, Miss Breyer went to a sanitarium in Nashville, Tenn., for a week's rest. There she passed away. Otis Skinner, of whose company she was a member, was notified at once. In his turn he communicated the sad news to several people, the Actors' Society, the Actors' Fund, and the League. Every possible effort was made to locate friends and relatives by the League, by wire, messenger and mail. Nothing tangible could be arrived at. Therefore the Actors' Fund decided to take charge of the remains (as is their custom in like cases), the League being only too willing to supplement if necessary. The sum given by rule by the Fund in this case was somewhat augmented in order to bring the remains North for interment in the Actors' Fund plot, in accordance with her dear wish. Just as this arrangement had been virtually reached, a step-daughter wired the lawyer of the deceased to hold remains in receiving vault until her arrival. This obviously stopped all action in the matter. When the lady reached New York she called at the League, but decided nothing definite during that interview. Except from Mr. Skinner, through the League members who waited upon him in New Orleans to express the heartiest gratitude of Miss Breyer's League sisters, the Lague knows nothing further. Miss Breyer was buried at Nashville on Feb. 22. The services were held in the rooms of the undertaker. A Presbyterian minister officiated. Several members of the Order of Elks acted as pall-bearers.

I understand that the Fund attended to the last sad rites. I can but reiterate the willingness of the League, by reference to the early part of this communication.

Every heart in the dramatic profession should go out to Mr. Skinner in warm appreciation and acknowledgment of his tender humanity.

Very truly yours,
ALICE BROWN, Business Secretary.

MR. FLOOD'S JUSTIFICATION.

DETROIT, MICH., Feb. 25, 1899.

To the Editor of The Dramatic Mirror:

SIR.—A very sensational article appeared in a recent issue of the New York *Journal* to the effect that I had been confined in an inebriates' asylum, had escaped from such institution, had been chased all over the globe by my father, who was alleged to be a New York banker, that I was a cousin of ex-Senator Flood, the California millionaire, that some trouble not definitely stated had driven me to drink, and that my father had rescued me from the brink of ruin in Chicago, etc., as per clipping inclosed, all of which are gross misstatements.

The article was first printed in the Detroit *Evening News* under the date of Dec. 29, 1898. The article in the New York *Journal* was almost a word for word reproduction of the article in the Detroit paper, yet it was printed in the New York *Journal* as a telegram two months later under the date of Detroit, Feb. 18.

I would like to justify myself in this matter and place a true statement before the public and the theatrical profession. It is true I drank heavily and came West to take the Keeley cure the latter part of December last, a course which I have since completed and am now in the best of condition and thoroughly cured. I merely wish to make these statements to set myself right before the public and the profession.

I feel that I have been the victim of sensational reporters and gross misrepresentations. I believe that some one maliciously inclined inspired the late day "telegram" in the New York *Journal*.

Yours very truly,
FOREST FLOOD.

NEW STARS FOR NEXT SEASON.

Charles H. Boyle and Carrie Graham, who are proving attractive with Monroe and Mack in Johnny on the Spot, were for three seasons the feature with The Prodigal Father company. Next season will find them at the head of their own company in a musical farce, The Star Boarder. They will surround themselves with clever people, the company to comprise twenty-eight. A carload of scenery and novelties will be carried. The tour, which will begin in September at the Bijou Theatre, Pittsburg, Pa., will be under the direction of Matt Smith.

THEATRES AND MUSIC HALLS.

Koster and Bial's.

The Montrose Troupe of acrobats, seven in number, who come direct form Milan, Italy, and Moung Toon, a Burmese juggler, with his corps of assistants, make their American debuts. The Beaumont Sisters, Rose and Nellie, who closed with Weber and Fields' Stock company on Saturday evening, re-enter the list of regular vaudevillians in a singing and dancing sketch. The others are Sadi Alfarabi, the Russian gymnast, whose engagement has been extended indefinitely; the Hengler Sisters, comediennes; the Sisters Rappo, Russian dancers; Mlle. Irene and her dog "Zaza;" the two Escamillos, head-balancers; the three Navarros, acrobats; the three Paolis, gymnasts, Mons. and Madame Rofix in feats of strength; James Thornton, comedian, and the Brothers Avolo, xylophonists.

Tony Pastor's.

The bill is headed by John C. Fox and Katie Allen, who present Mr. Fox's farce, The Flat Next Door, and Gus Williams, in a budget of new gags. The others are T. Nelson Downs, coin manipulator; Brannan and Collins, comedians; Cooke and Clinton, sharpshooters; Ermani, mirror dancer; Dick and Alice McAvoy, in a new sketch called Casey's Corner; Wagner and Arnim, operatic burlesquers, in A Military Engagement; Teed and Lazelle, Irish comedians; Gorman and Proctor, musical comedians; Gillilan and Granger, comedy duo; Fritz, Leslie and Eddie, acrobatic comedy trio, and George C. Marten, magician.

Keith's Union Square.

The Russell Brothers make their first appearance in New York since the close of their starring tour and head a bill which includes the Rosrow Midgets, the Streator Zouaves, Charlie Case, comedian; James F. Hoey, the jester; the three Livingstons, acrobats; the Phasey Troupe, dancers; the biograph; the Silvers, vocalists; the Willett and Thorne Farceurs in At the Café; the Nielsen Sisters, vocalists; Lavelle's dogs; Baker and Randall, and others.

Proctor's.

Minnie Palmer and her company head the bill in Rose Pompon. The others are Barton Hill, Charles Willard and company in Belinda Bailey's Boarders; Johnnie Carroll and Adelaide Crawford, comedy duo; three Lukens Brothers, aerialists; Cook and Sonora, comedy duo; Arthur Amsden, musician; Irene Franklin, comedienne; O'Rourke and Burnette, dancers; George C. Davis, monologist; De Hollis and Valora, jugglers; the Anglo-American Quartette; Guilbert, equilibrist, and Gilbert Girard, mimic.

Palace.

Marie Dressler and Walter Jones made their New York debut as a vaudeville team, and Flo Irwin, assisted by Walter Hawley, is seen for the first time in this city, in The Gay Miss Con. The other attractions are Hilda Thomas and Frank Barry, in their latest sketch; Smith and Fuller, musicians; Rush, Farmer and Dore, banjoists; Baron's dogs; Gardner and Gilmore, sketchists; Adele Purvis Onri, globe juggler; Greeves and Bryant, duettists; John Le Clair, fantasist; "Jessie," trained baboon, and May Hoey, buck dancer.

Weber and Fields' Music Hall.

Hurly Burly and the burlesque on Catherine are continued, with Weber and Fields, Ross and Fenton, and others in the cast. The olio includes the Johnson Brothers, xylophonists, and the Patterson Brothers, bar performers.

Harlem Music Hall.

Mr. and Mrs. Sidney Drew head the bill. Among the others are Morton and Revelle, Jess Dandy, and the Vaidas.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—Last season's burlesque, The Model, is revived, with the new first part, living pictures and olio showing Fatima, Fannie Lewis, Sie Hassan Ben Ali's Arabs, Paulo and Dika, Mitchell and Prince, Douglas and Ford, McDonald Brothers, and the Orvilles.

MINER'S BOWERY.—Phil. Sheridan's New City Sports have come to town with two burlesques and an olio, showing Ruth Beecher, A. C. Lawrence, Farmer and Leslie, Scanlon and Stevens, Arthur Filippi, Whitelaw and Stewart, Monte Myro Troupe, and Alice Leslie. Next week The Australian Beauties.

LONDON.—Joe Oppenheimer's Zero returns with Joe Madden, Warde and Erwood, Perry and Hyland, Fish & Quigg, Marty O'Neil, and the Meeker-Baker Trio. Next week, May Howard company.

MINER'S EIGHTH AVENUE.—Bryant and Watson's Australian Beauties are the week's attraction on the West Side.

OLYMPIC.—Al. Reeves' company have moved uptown for a week.

DEWEY.—Clark Brothers' Royal Burlesquers are the attraction this week. The company includes Montgomery and Stone, Frobel and Ruge (both acts specially engaged), Howard and Emerson, the Mignani Family, the Cosmopolitan Trio, Flatow and Dunn, Annie Morris and Tenley and Simonds. An Alderman's Election, in which the entire company appears, is the concluding burlesque.

F. V. DUNN'S.—The Mormon Senator and The Suicide are continued, with an olio which includes the Stewart Sisters, Bernard Dyllyn, Bartell and Morris, Bessie Taylor, Fred Mackey, Allie Vivian, and Master Andrew Byrne.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Mr. and Mrs. Arthur Sidman presented for the first time in this city their new sketch, Back Home, which was written by Mr. Sidman. The programme called it "a few restful moments," and such indeed it proved to be. After the slap-dash and slap-stick efforts of a number of worthy, but less artistic, performers, the Sidmans' sketch came like a refreshing breeze on a warm Summer day. Too much praise cannot be given Mr. Sidman for his adherence to the idea of giving a strictly artistic performance. The interest of the public is stimulated by efforts such as his, and if vaudeville continues in popular favor it will be because he and a few others who have the brains and talent endeavor to constantly raise the standard of this class of entertainment. Patrons of vaudeville are familiar with Sidman's character study of the countryman. In his former sketch he was visiting the city, and in the new one he is seen in the parlor of his country home on a Winter evening, where he is visited by the young girl with whom he became acquainted in the old sketch. When the curtain rises a sitting-room is disclosed, with a window at the back showing a Winter landscape. The snow is falling and the sound of sleigh bells is heard in the distance. The sound comes nearer and in a moment the young girl runs in, snugly wrapped up and looking very pretty. She takes off her things and then another sleigh dashes up and the old Squire comes in, with his bag of mail, for he is not only Justice of the Peace, but Postmaster as well. The rest of the little sketch is made up of a quiet conversation between the two, during which they discuss the peculiarities of the neighbors and several other subjects. The dry, philosophical answers of the old Squire to the pert questions of the young girl bring many hearty laughs. They are not the laughs that come from sudden appreciation of a bit of humor, but the real laughs that spring from the heart, when some good, old-fashioned, homely truth with an element of humor is brought to the mind. Happy is the actor who can win laughter of this kind. It is the sort of merriment that does one a world of good and that one does not have to apologize for indulging in. The close of the little play is very pretty and effective. The old Squire falls asleep over a copy of the *Red Hook Banner* and the girl tiptoes quietly about the room putting on her things. She turns down the lamp and the curtain falls as she is passing the window, pausing to glance in at the old man, who is still dozing by the fire. The success of Mr. and Mrs. Sidman was complete and emphatic. Mr. Sidman was the same old lovable character, and his wife was seen to much better advantage than formerly and showed marked improvement in her work. The setting was simply perfect. Every detail had been looked after, even to the old rag carpet and all the little "props" that help to make a stage scene look like the real thing. Hall and Staley scored a hit in their comic burglar sketch. Post and Clinton were successful as usual in their comedy and dancing act. Emma Carus, with her appearance very much altered by a complete change in the style of wearing her hair, made hits with "'Mid the Green Fields of Virginia" and Horwitz and Bowers' new song, "You Ain't Changed a Bit from What You Used to Be." Gallando made many faces from putty and won applause. Le Roy and Clayton scored a big laughing hit in their Irish comedy sketch, which is one of the best on the boards. Belmont and Weston found favor and were applauded. One of them is a great deal funnier than the other. Eva Mudge, the little soubrette, made her first appearance at this house and established herself in favor at once. She has magnetism, a sweet voice and talent, and if she develops along the lines she has started on she will be at the top of the ladder some day. The Savoys, the Fields, Dawson and Booth, Gorman and West, and Girard and Elmo were also in the bill. Tony Pastor appeared in the evenings as usual, and won plenty of encores with his new parodies.

PALACE.—Minnie Palmer made her American reappearance and her debut in vaudeville last week in a one-act play called Rose Pompon. That the effervescent American comedienne's popularity has not waned in the slightest was shown by the large audiences which filled the immense theatre throughout the week. Miss Palmer doesn't look or act a day older than she did years ago, and she has not lost the knack of entertaining an audience in her original way. Rose Pompon is a very pretty little play, which gives Miss Palmer opportunity to do a little work in the emotional line, as well as to introduce the specialties of singing and dancing with which she has always been identified. The scene is laid in the quarters of a French marshal, in war time. He is busily engaged in looking over the death-warrants of some condemned soldiers. He signs one and is about to sign the other, when a Red Cross Sister enters and asks an audience. He speaks kindly to her until he finds that she has come to beg a reprieve for the man whose death-warrant he was about to sign. They have an argument, during which the Marshal informs her that the man deserves death, as he had fought a duel on account of a worthless woman named Rose Pompon. He leaves the room for a moment, and it is discovered that the Sister is none other than the notorious Rose Pompon, who had repented of her evil ways and joined the Sisters of the Red Cross. Under her Sister's cloak she had on her old stage costume, very much abbreviated as to the skirt and very fancifully made. When the Marshal returns she proceeds to cajole him, by purring and pouting, singing and dancing, and by using all the tricky little arts at her command, into giving the reprieve which he had refused her point blank a few moments before. He becomes so infatuated in a few moments that he consents to give the reprieve, and while he is out Rose slips into her Sister's cloak again and in this guise confronts the astonished Marshal when he returns. The kiss he was to receive as a reward for the reprieve he places on her hand as a token of respect, and Sister Rose retires victorious. The play is pleasing from every point of view. It is well written and interesting throughout, and is made more so by the excellent acting of Miss Palmer, who was more than equal to all the requirements of a very difficult part. Frank Conway contributed excellent support as the Marshal. Francesca Redding repeated her bright performance as the Duchess of Devonshire, and was well supported by Lorimer Johnstone. The Anglo-American Quartette played a return engagement and won well-deserved applause for their excellent singing. Irene Franklin scored one of the biggest hits of her career with her "trade-mark" song, which seemed to tickle the fancy of the patrons of the Palace in a particularly pleasing way. She also sang "The Girl I Loved in Sunny Tennessee" and some other selections, with great success. Fox and "Foxie," clown and a dog, did some very amusing tricks. The Trolley Car Trio did some good acrobatic work, winding up with some tumbling in and out of a trolley car, built like a trick house. Ward and Brown, who make a specialty of making a hash of the English language, made a decided hit. Swan and O'Day did a good dancing specialty, with some jests thrown in for good measure. Bicknell made a hit with his clay-modeling specialty. He works quickly and is one of the best in his line. The Kenyons, the Pattens, and Fred Watson's piano solos were the other features of the bill.

KOSTER AND BIAL'S.—An excellent bill was presented, including European and American turns, all of which met with popular approval. Henry Lee made his first appearance at this house and scored a big hit with his impersonations of famous men. When he appeared as Rudyard Kipling the applause was deafening, showing the high regard in which the poet-novelist is held. His impersonations of Thomas C. Platt, Dr. Parkhurst, Roosevelt, Grant, Pope Leo XIII., Admiral Dewey, Schley, Croker, and others are excellent, and each called for applause. The dainty little Hengler Sisters continued to trip the light fantastic toe in their own pretty, graceful way. The Sisters Rappo, whose dancing is of an entirely different order, were equally successful. Ralph Terry made a hit with some odd shadowgraphs. Sadi Alfarabi did his great equilibristic act to the accompaniment of lots of applause. Exhibitions of strength by Mons. and Mlle. Rofix, dancing by Paulo and Diksa, grotesqueries by the Rossi Brothers, juggling and bicycle tricks by Henri French, acrobatic work by the Five Cornallas, head balancing by the two Escamillos, and singing by Frederick Clarenze's Bootblack Quintette were the other features of the bill. The new leader of the orchestra, Paul Henneberg, made a successful debut. The band under his direction played several popular selections with plenty of fire and dash.

PROCTOR'S.—The Queen's Fan, an operetta in one act, written by George Totten Smith and composed by A. B. Sloane, was produced here last week for the first time on any stage, with great success. Novelty of any kind is always acceptable in vaudeville, which is growing more cut and dried every day, and when the novelty is of so dainty and pleasing a character as this offering it is doubly pleasing. The operetta was produced and sung by the Dresden Trio, three young women who have excellent voices. The stage-setting consists of an immense fan, surrounded by hangings of lace, so that none of the house scenery is needed. By an ingenious arrangement the three figures appear as though painted upon the fan. The clock strikes twelve as the curtain rises and the three figures step down from the fan and begin to sing. The man of the trio does not seem to know which of his two female companions he is in love with, and he sings sweet nothings to each in turn, arousing their jealousy alternately and becoming more confused as he goes on. He blames the whole trouble on the painter who put them on the fan, making him kneel to one and turn his back to the other. When the clock strikes again they execute a little dance, which brings them back to their original positions on the fan, as the curtain falls. The idea is extremely pretty and Mr. Smith is to be congratulated upon the swinging rhythm of his lyrics, which are charming. Mr. Sloane's music is tuneful and catchy and fits the verses to perfection. The Dresden Trio made a very pretty appearance in their elaborate and costly eighteenth century costumes. The production is probably the most pretentious one ever made in vaudeville by performers at their own risk. Harry Lacy was seen once more in the sketch, Bob Rackett's Pajamas, written by Jane Marlin and himself, although the programme gave no credit to Mrs. Marlin. Mr. Lacy's breezy manner and excellent acting made a big hit and he was rewarded by frequent laughs. Ida Van Sicien, who assists him, is clever, but she speaks her lines as though she were performing in Madison Square Garden and wanted to be heard by the last boy in the gallery. The advertisements rung in during the sketch and on the programme were in bad taste, and aught to be cut out. James Richmond Glenroy read off his epitaphs and made his remarks with his accustomed success. He is becoming more popular every day. The Fredericks Trio did some smart and original acrobatic tricks. Baron's dogs, which are made up like lions, scored a big hit. Pearl Andrews made her accustomed hit with her impersonations of well-known actors and actresses. She was particularly good in her Sousa imitation. Bert Howard and Leona Bland made one of the solid hits of the bill with their sketch, which includes some excellent rag-time piano-playing by Mr. Howard and some good dancing by his partner. Williamson and Stone, Brannan and Collins, Hart Brothers, Jack Norworth, and Ray Burton, and animal acts by "Jessie" and "Forrest Tempest" were also in the bill.

KEITH'S UNION SQUARE.—Edward Harrigan repeated his hit in Larry Logan, and drew thousands of his faithful admirers, who applauded him with their old-time enthusiasm. The same competent company assisted him. John C. Rice and Sally Cohen in Our Honeymoon, and Ryan and Richfield in their Irish sketch came in for a good share of the honors. A distinct novelty was presented in the Phasey Troupe, a company of eight English girls. They appear first dressed as soldiers, with drums and bugles, and next using a cockney coon song and wind up with a pretty dance. They are a jolly-looking set of girls and appear to enjoy themselves while going through their very pleasing act. Anna Suits and her clever pickaninnies made a big hit in The Dream of the Cake-walk, which is produced with special scenery and accessories. Bogert and O'Brien were laughed at and applauded for their amusing work in their musical skit. C. W. Littlefield imitated many things successfully. Harry Edson's dog "Doc," Frank Leon, Halliday and Ward, the Hunting Trio, Lewis and Blakely, the Tanakas, the biograph and the stereopticon were the other features of the bill. A picture of a trip across the Brooklyn Bridge shown on the biograph made even the regular patrons sit up and take an interest in that wonderful machine.

HARLEM MUSIC HALL.—Filson and Errol were well received in their sketch. McAvoy and May made a big hit with their eccentricities. The Willett and Thorne Comedy company in At the Café repeated their previous successes here. Murtha Porteous Falk sang "She Did It In Such a Quiet Little Way," "When You Ain't Got No Money You Needn't Come 'Round," and "I Dreamed," an operatic selection, sung in Italian. The three songs, though widely different in style, were all rendered admirably, and Mrs. Falk was warmly applauded. She was handsomely gowned and made a charming appearance. Among the others on the bill were Keno and Welch, O'Rourke and Burnett, Esmeralda, and Kitty Bingham.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Crowded houses ruled at every performance last week and thousands of laughs were indulged in by the delighted patrons of the cozy little hall. The Beaumont Sisters and the Angeles Sisters made their final appearances with the company and won more than their usual share of applause, as their admirers wished to show them how sorry they were to have them go. The olio included Mlle. Olive, the clever little juggler, who does many original tricks, and Wertz and Adair, a team of smart acrobats.

The Burlesque Houses.

SAM T. JACK'S.—A new first-part, The Garden Party, scored a hit as a pretty and novel setting for songs and gags. A rural hillside was shown, upon which reposed a bevy of Summer girls, with the comedians down front R. and L. The closing burlesque and living pictures were retained, and the olio presented Mitchell and Prince, the Kumins, McDonald Brothers, Fannie Lewis, the Marinellas, and Sie Hassan Ben Ali's Arabs. Business was big.

MINER'S BOWERY.—Weber's Dainty Duchess company came back with the same bill seen earlier at the London, excepting the substitution of the charming Clerise Sisters for Montague and West. Letta Meredith again led the burlesque, and the olio offered the Mimic Four, Burke Brothers, Alecne and La Rue, Hayes and Bandy, Raymond and Clarke, and Kessler and Carrick. The bill is still the cleanest shown in the burlesque houses this season, and some managers ought to see it and learn how well the crowds like a clean entertainment. Business was very large.

LONDON.—Al. Reeves' company presented nearly the same bill seen here before and amused large audiences. Besides the two burlesques and Reeves, there were Barton and Ashley, Brandon and Clare, Nellie Berwick, and Mitchell and Jess.

MINER'S EIGHTH AVENUE.—Joe Oppenheimer's Miss New York, Jr., returned with the programme shown here in the near past and played to good business.

DEWEY.—The Bon Ton Burlesquers frisked and frolicked here last week. The olio included O'Brien and Havel, who scored their accustomed hit in their sketch, The Newsboy's Courtship; Edna Bassett Marshall, a sweet singer; Agnes Behler, Morrison and Markey, Byron and Langdon, the three Nevarros, and Mlle. Rosa's Oriental Ballet. A Parisian Night and A Devil of a Time were the burlesques.

F. V. DUNN'S.—Two new burlesques, The Mormon Senator and The Mermaid, were presented, and the programme was enlivened generally. The Suicide was continued, and an olio was given by Bobby Bryant, Bessie Taylor, St. John and Lytton, and others.

A POPULAR COMEDIENNE.

BILLIE BARLOW.

Above is a picture of Billie Barlow, the popular comedienne, whose popularity in England continues unabated. Her services are in constant demand for the music halls and pantomimes, and she is always winning new laurels by introducing songs which hit the popular fancy. She has not been seen on this side of the water since she made her big hit as one of the special attractions imported by F. F. Proctor during the opening season of his Pleasure Palace, but she can always count on a hearty welcome whenever she chooses to return.

HOGAN UNDER CONTRACT.

Voelckel and Nolan, managers of the Black Patti Troubadours, write THE MIRROR as follows:

"LOS ANGELES, CAL., March 1, 1899.

"To the Editor of The Dramatic Mirror:

"The last two issues of THE MIRROR have announced that Ernest Hogan is to star next season under the management of E. E. Rice and a colored gentleman. We wish to state that Mr. Hogan is in our employ, working under a two years' contract, which does not expire until May, 1900, and that neither Mr. Rice nor any one else has applied to us for Mr. Hogan's release or services. As we intend to continue doing business next season, and feeling obligated to the fulfillment of our contract with Mr. Hogan, we will thank you to publish this statement in the columns of your esteemed journal.

"VOELCKEL AND NOLAN."

CARRIE SANFORD'S SKETCH.

Carrie Sanford has secured a decided novelty in the way of a sketch and it is expected that it will be one of the big hits of the season in vaudeville. It is called Whose Hat? and the comedy situations are said to be original in the extreme. The sketch has met with the warm approval of one of the most critical managers in town, and it will be seen shortly at one of the leading continuous theatres. Good out-of-town dates are also being booked by the Lykens-McGarvie Company, and Miss Sanford's success seems assured. She is a bright and vivacious comedienne, and her part in the new sketch fits her like a glove.

THE ROBYNSES GO WEST.

Mr. and Mrs. William Robyns started for San Francisco on Thursday last and will open a six weeks' engagement at the Orpheum in that city on March 20. During this engagement they will play Straight Tip Jim, the new sketch written for them by Joseph D. Clifton. They also have a new one-act play in preparation called By Order of the Governor, written for them by Hal Reid, author of Human Hearts. It is entirely serious, but Mr. and Mrs. Robyns hope to make it acceptable to vaudeville audiences.

LEOLA MITCHELL MARRIED.

Leola Mitchell, the "cute" little soubrette, who was known to lovers of vaudeville as the "living doll," was married in St. Louis, on Wednesday, March 1, at high noon, to Joseph Francis Nachbour. The happy pair will be "At Home" to their friends after March 20, at the St. Nicholas Hotel, Decatur, Ill. By the marriage of Miss Mitchell the stage loses a charming little artist. She will be especially missed by the women and children, with whom she was an especial favorite.

SUCCESSFUL TESTIMONIAL.

The testimonial given to Max Weber and Robert E. Stone, of Weber and Fields' forces, on Sunday evening, March 12, at the Lexington Opera House, was a great success in every way. Some of the artists who appeared were Weber and Fields, Sam Bernard, John T. Kelly, Peter F. Dailey, Cissie Loftus, Eleanor Falk, Andrew Mack, Frankie Bailey, and the Angeles and Beaumont Sisters. Dancing was indulged in and everybody had a good time.

HURTIG AND SEAMON'S PLANS.

Hurtig and Seamon have engaged the following members of their Bowery Burlesquers for next season: Loney Haskell, Lulu and Perry Ryan, Emma Woods, Lewis and Elliott, Vinnie Henshaw, Pauline Moran, and Louise Auber. They will also add several new faces and features. Their new production, A Social Maid, will enlist the services of several popular stars.

WRIGHT HUNTINGTON'S HIT.

Wright Huntington gave a performance of a comedietta called The Stolen Kiss, by Brandon Hurst, at the Palace on Sunday evening last. The audience evidenced much appreciation and Mr. Huntington and his assistants, Nita Allen and Alex Kearney, were warmly applauded for their work.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

Always a favorite Headliner.

BEATRICE MORELAND

25 consecutive weeks since Sept.

IN A REPERTOIRE OF NEW SKETCHES.

"THE FINANCIAL QUESTION," by Charles Horwitz.
"THE CHIROPODIST," by Jane Marlin, joint author of "Bob Racket's Pajamas."
"LETTY'S FIRST AND LAST," by Frank Ferguson.
"THE EARTHLY TWINS," by Mrs. J. H. Dexter.
(ALL COPYRIGHTED.)

Also playing her old-time success, "A GAME OF GOLF," by George Cohan.

FLO IRWIN AND WALTER HAWLEY

In THE GAY MISS CON.

One Round of Success for 29 Consecutive Weeks. Pronounced by all first-class Managers to be **THE BEST ACT OF ITS KIND.** *For Time and Terms Address*

A FEW WEEKS OPEN. Robt. Grau, 68 West 53rd St., N. Y City.

ORIGINAL AND UP-TO-DATE.

FRANK WHITMAN

A FEATURE ON ANY BILL.

TRICK VIOLINIST AND MUSICAL MONOLOGUIST. THE ONLY PERFORMER INTRODUCING A VIOLIN SONG AND DANCE. A DECIDED NOVELTY.

A FEW PRESS NOTICES:

Evening Star, Washington, D. C.: "Next came *Frank Whitman*, a clever trick violinist, who earned plenty of applause with a monologue and a neat violin song and dance."

Herald, Boston, Mass.: "*Frank Whitman* created plenty of laughter with a bright musical monologue, and his clever violin song and dance made a big hit."

Globe, Boston, Mass.: "Another feature of the programme was *Frank Whitman* who offered us a novelty in a violin song and dance, and played some very pretty selections in a rational manner."

Journal, Ottawa, Canada: ". . . . and a very clever turn was given by *Frank Whitman*, the trick violinist, who played with all sorts of things, drawing music in a most astonishing manner. He also danced and sang while playing his own accompaniment on the violin, which, altogether, was one of the neatest things on the bill."

Daily Times, Erie, Pa.: "The humorous possibilities of the violin were splendidly demonstrated by *Frank Whitman*, a clever artist with the bow. The violin song and dance introduced by him is a novelty and a big hit."

Herald, Rochester, N. Y.: "*Frank Whitman* is one of the cleverest trick violinists that has ever appeared in this city. His musical monologue is funny and was received with roars of laughter, while his violin song and dance made a big hit."

Daily Times, Hartford, Conn.: "*Frank Whitman*, the trick violinist, was amusing, his humor is irresistibly funny, and his work on the violin was skillful. He brought out the power of the violin as a medium of expression."

La Press, Montreal, Canada: "*Frank Whitman*, trick violinist, carried away the audience with his witty musical monologue and his dancing, while playing the violin at the same time, earned for him lots of recalls."

Virginian, Norfolk, Va.: ". . . . the magician and his vaudeville company opened at the Academy of Music last evening to a good audience. . . . . the only redeeming feature of the entertainment was the violin performance given by *Frank Whitman*, which was exceedingly clever."

At Liberty Balance of this Season For Vaudeville. Open Time Commencing March 20th.

Will join first-class company for next season—Farce Comedy preferred (play parts). TIME OF ACT, 12 TO 15 MINUTES' WORK IN ONE.

For Terms address Agents or FRANK WHITMAN, This Week, Bijou Theatre, Richmond, Va.

The only pipe organ act in the profession.

MISS GERTRUDE HAYNES

Not the greatest, but making more than good.

RESPECTFULLY *asks the managers if any but a first class act can hold its own among the following:*

HYDE & BEHMAN'S BILL—MARCH 6th.

WALTER JONES
MARIE DRESSLER
GUS WILLIAMS

AND

MISS GERTRUDE HAYNES
AND HER GRAND CONCERT ORCHESTRAL ORGAN

MARIE JANSEN
FLO IRWIN
RAY L. ROYCE

Address:—Grand Opera House, Washington, March 13; Bijou, Richmond, March 20; Harlem Music Hall, March 27.

MINNIE ✦ PALMER

IN VAUDEVILLE

Now on the PROCTOR CIRCUIT,

After 8 years' absence in Europe.

N. Y. Herald, 3-7-99, says:—Her reception was hearty and her success as marked as ever.

N. Y. Journal, 3-7-99, says:—Miss Palmer made her debut at The Palace Monday night and scored an enormous hit.

N. Y. World, 3-7-99, says:—A large audience testified by its hearty applause that her always effective art and magnetic *personality* have not waned in her long absence.

American Tour. ***Sole Direction LYKENS-McGARVIE CO., Rooms 9 & 10 Mirror Bldg., 40th St. and Broadway.***

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JOSEPH HART STAR VAUDEVILLE CO.

En route. Direction WEBER & FIELDS.

FRED NIBLO

MONOLOGUE COMEDIAN.

You all know who **ALAN DALE** is. Well, he visited Proctor's Theatre in New York on Feb. 23 for the purpose of criticising two big stars. After devoting some space to them, he went on to say:

"You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither ——, nor ——. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue, that was so pleasant, but the way in which that monologue was unwound."

SABEL

WINTERGARTEN, BERLIN, GERMANY.

Address all communications to DAVID SABEL.

GEO. YOEMAN

AT LIBERTY for Balance of the Season

THE REFINED GERMAN COMEDIAN.

From twelve to eighteen minutes of good conversation, all home made. I know it's good, I make it myself, and the audience laughs. Managers Farce-Comedy, Burlesque, or Vaudeville, address

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CHARLES HORWITZ

(OF HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Her Ideal Actor," for Giguere and Boyer; "Nat M. Wills' Great Parodies;" also Monologues, Sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Leontine and Co., Julia Ralph, Carr and Jordan, Hughes, and Hughes, and many others. For terms, etc., address

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WHAT THE BOSTON *DAILY ADVERTISER* SAYS: "Willard Simms' impersonations are entertaining beyond most of the numbers on variety bills anywhere, *first, because his lyrics are a tinkling delight to the ear, and, secondly, because all his exaggeration is taken from life first hand.* It is mostly stage performers, types like the amazon, the soubrette, and such, but yesterday he added the antics of a callow youth in making love, and the audacity of a man trying to flirt with a woman in a street car. For these he was assisted by a pretty young woman who provided the pantomime, and eventually slapped the face of the masher, just like in a 'play.'"

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Introducing their **MUSICAL SPECIALTY** every evening with the Joe Ott Co., at 10:30. Also playing responsible parts. **AT LIBERTY FOR NEXT SEASON.**

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THE STAR BOARDER.

Direction MATT SMITH, 1440 Broadway, New York.

GREAT SONG SUCCESSES.

Charles K. Harris, author of "After the Ball," has published an unusually large number of big hits in the song line this season. Nearly all the most prominent stars in vaudeville are using his songs, and they report that they are greeted with loud applause everywhere. Pauline Hall is meeting with great success, singing Mr. Harris' two latest publications, "Without Your Love, Ah, Let Me Die," and "Mammy's Little Alligator Bait." The following well-known singers are also introducing Mr. Harris' great success, "Mid the Green Fields of Virginia," with illustrations: The Silvers, Lloyd Langdon, Bert Gilderoy, the Deagons, Bennett and Rich, Kessler and Carrick, Nestor and Bennett, Kilroy and Britton, Hastings and Cummings, Howard and Emerson, Corse Payton Company, the Lyles, and Eddie Giguere. "'Mid the Green Fields of Virginia" also being sung without views, by: Howard Powers, of Powers and Theobald, Edna Bassett Marshall, Gotham Comedy Four, Jeanette Barrington, Maud Taylor-King, Williamson and Stone, James B. Bradley, Lottie Rogers, Viola Sheldon, Emma Carus, Montgomery and Stone, Susie Levino, Ethel Levy, and George Preston. It is being played with great success by the following well-known artists: Smith and Fuller, Whiting Sisters, Annit Schultz, Knoll and McNeil, Edward Adams, Jessie Millar, Ford and Dot West, the Noss Family, Troubadour Four, and others. "Will I Find My Mamma There?" is another of Mr. Harris' descriptive successes, and is being featured by Lydia Barry, of Felix and Barry. "My Sweet Eileen" is being featured by Marie Jansen. Ola Hayden is making a hit with "'Mid the Green Fields of Virginia" on the Pacific Coast.

MORE PLAYS FOR BEATRICE MORELAND.

Beatrice Moreland, who entered vaudeville just one year ago, has been remarkably successful and has had no cause to regret the step that took her from the legitimate ranks. She has played twenty-five consecutive weeks since September, from Boston to San Francisco, and has booked return dates everywhere. She will produce four new plays within the next two months: The Financial Question, by Charles Horwitz; The Chiropodist, by Jane Marlin, joint-author of Bob Rackett's Pajamas; Letty's First and Last, by Frank Ferguson, and The Earthly Twins, by Mrs. J. H. Dexter, and besides will continue playing George Cohen's old success, A Game of Golf. Miss Moreland has had fine offers recently from three Broadway managers for next season, and an offer from a Western vaudeville manager to star in her repertoire of one-act plays, but she prefers to stick to vaudeville, where she has firmly established herself as a great favorite through her indomitable pluck and hustling abilities. She manages most of her business affairs and enjoys the reputation among the vaudeville managers of being one of the best business women on the stage.

AN ORIGINAL SPECIALTY.

Gertrude Haynes made her first appearance in the East this season last week at Hyde and Behman's in Brooklyn, and was one of the hits on a bill which contained some very big stars. Her specialty is unlike any other now before the public, and she has added several improvements since she was here before. She is playing George Nichols' song, "I've Waited, Honey, Waited Long For You," one of Hugo V. Schlam's publications, with great success.

LOTTIE GILSON SANG AT SHEA'S.

Lottie Gilson sang at Shea's Music Hall in Buffalo last week after all. Dave Lewis claimed that she was booked with the Broadway Burlesquers at the Court Street, and the courts had to be called in to straighten matters out. Miss Gilson is singing with Lewis's company this week at the Star in Brooklyn.

A BACHELOR'S SUPPER PRODUCED.

Vera De Nole produced her new sketch, A Bachelor's Supper, on Sunday evening last at the Olympic Theatre, Chicago, and according to a dispatch received here yesterday, it was an emphatic success in every way.

JOSEPHINE SABEL SAILS.

Josephine Sabel is booked to sail to-day, Tuesday, on the *Kaiser Wilhelm der Grosse*. She will go direct to Berlin, where she begins an indefinite engagement about April 1.

VAUDEVILLE JOTTINGS.

A prominent firm of hat manufacturers has placed a new Spring derby on the market and named it the Zelma Rawlston, after the popular comedienne.

Lil and Lola Hawthorne will join hands again in a few weeks and will tour the principal vaudeville houses of America. Lil has been in Europe for some time past, and Lola has spent the Winter in New York.

Papinta has purchased a number of thoroughbred brood mares and the celebrated stallion El Rayo, formerly owned by By Holly, the great California horseman. The animals have been sent to Papinta Villa, the home of the popular dancer, in Contra Costa County, California.

Barry and Bannon made a hit last week at Chester, Pa., with the Joseph Greene repertoire co.

Flo Irwin and Walter Hawley made a hit last week in Brooklyn with The Gay Miss Con, and are this week at the Palace in this city. They have a standing offer of a three months' tour in Europe, but have not as yet decided whether to accept it or not. A well-known author is writing a new sketch for them, called The Jolly Miss Kidder, in which Miss Irwin will introduce some brand new coon songs.

Imro Fox reports that he has made a big hit at the Victoria Salon in Dresden.

We have the Black Patti, the Bronze Melba, the Coffee-colored Eames, and now comes the Sun-burned Julia Mackey, who is known otherwise as Edmonia Butler, of Graham's Genuine Southern Specialty co.

Leslie Faincourt has been engaged to support Minnie Palmer in vaudeville.

Raymon Moore scored a pronounced hit at the popular Sunday concert, given at the Columbia Theatre, Boston, on March 5.

Fred Niblo made a big hit last week at the Bijou, Richmond, Va.

Alice Sablon has made a hit at the Bijou, in Holyoke, Mass., and is held over this week. She plays the Howard Athenæum, Boston, next week.

The Helf-Alexander co. are making a hit in their new sketch, The Broken Brokers, written by J. Fred Helf, author of "How'd You Like to Be the Iceman?"

Rose Montgomery informs THE MIRROR that the Montgomery Sisters have both been married and out of theatricals for two years past.

It is not safe to count on being sent for as soon as a vacancy occurs in your line of work. You yourself will sometimes forget your best friend in making up a list to send invitations to. To be sure of being considered you must be sure you are on a list that is consulted, and that your address can be instantly found. If you have a card in THE MIRROR you are on all managers' lists and you will not be overlooked by any chance. For rates address Room 1, MIRROR.

Barney Girard, who claims the distinction of being the youngest playwright in America, is working on a new burlesque for next season. His sketch, A Grand Mistake, will be produced shortly.

John T. Hanson and Maybel Drew have been very successful with their new act, and have been offered return dates everywhere. They have received some flattering press notices.

Neil Litchfield and his wife, Stella Miller-Litchfield, have scored big hits in the leading parts with the Uncle Josh Spruceby co. Their specialties have met with emphatic approval.

Jake Rosenthal, manager of the Creighton-Orpheum in Omaha, last week paid the expense of cabling a fund of $500 over to the Thurston Rifles, an Omaha military co. now stationed in Manila. This is the second time that Mr. Rosenthal has paid cable tolls for money sent to Nebraska soldiers in Manila.

Willie Weston, of Manning and Weston, called at THE MIRROR office last week and denied over his signature that Manning had ever ill-treated him in any way. Young Weston's folks have given full charge of him to Manning, who denies emphatically the statement published recently in a New York paper, that he had treated the boy cruelly.

Jane Marlin, correspondent of THE MIRROR at New Haven, is much in demand just now as a writer of vaudeville sketches. Last week Mrs. Marlin sold her latest play, A Sharp Tackle, to Lillian Green. She recently has supplied sketches to Beatrice Moreland and Hallen and Fuller, and has orders for several more, upon which she is now at work.

Madge Davenport, late of Wilson and Davenport, has returned to the stage and is meeting with success in Stuart's 1492 co. She has formed a partnership with Georgie Emery, and the team has signed to appear in the principal vaudeville houses during the Summer.

Ford and DaVern made a big hit last week at Poli's Theatre, New Haven, with their coon songs. This week they are at the Howard Athenæum, Boston.

A judgment was recovered last week against Sullivan and Kraus, managers of the Dewey Theatre, for $88, before Judge Worcester and a jury. The claimant was Frank Komlosy, the scenic artist. Mr. Komlosy contracted to make a scene for the Dewey Theatre to be used at Sunday concerts, for $150. At the time of the delivery of the scenery, Sullivan and Kraus paid on account part of the claim, and then refused to pay the balance, claiming the work was unsatisfactory. The plaintiff was represented by Attorney M. Strasseman.

Hugh Stanton informs THE MIRROR that he was the first to play two consecutive weeks at Hyde and Behman's Theatre in Brooklyn. This was during the season of 1894-95. He reports that his new sketch, For Reform, is a big hit, and that this is the most successful season he has had.

Frank and Grace Graham have just closed a successful engagement at the Bijou Theatre, Washington, D. C., and are this week at the Casto Theatre, Fall River, Mass. Their new act, A Soldier's Sweetheart, is a big success.

A Lady Interviewer is the latest one-act comedy from the pens of Ida and May Melvin Ward. It has been spoken for by a prominent female vaudeville star, and will be delivered to her upon completion.

The Riverside Republican Club held an entertainment and ball at Lion Palace, last Thursday evening, which was one of the most successful affairs of the season. The programme was excellent, and boisterous applause was given to Abraham Gruber, J. Leslie Gosson, and Mortimer Kaphan, and Helen Riese, in a sketch, called The Soldier's Revenge.

Anne Wilks, singing and dancing comedienne, played last week at the Casto Theatre, Fall River, Mass.

J. J. Murdock, who has had some experience in managing the Masonic Temple Roof-Garden in Chicago, has been engaged to take charge of that way-up resort again next Summer.

Virginia Earl and the Hengler Sisters may be members of Weber and Fields' Stock co. next season.

The American Burlesquers, owing to the destruction of the Buckingham Theatre in Louisville, were forced to lay off last week in Indianapolis, where they enjoyed a much-needed rest, the first they have had since Aug. 21 last. After their Indianapolis engagement, they will leave the West and work their way home, finishing a forty-two weeks' season at Boston, on June 10.

The idea of advertising is repugnant to some artists; but advertising in its literal sense is only a "making known." Success or failure is sure to be "made known" ultimately, and it is only stealing a march on Time for the successful actor to call the attention of the profession to what he or she is doing or has done. Professional cards are legitimate and effective "making known." Address Room 1, MIRROR, for rates.

The Knickerbockers Burlesquers played at Waldmann's Opera House in Newark, N. J., week of Feb. 27, and the gross receipts for the week were $3,402.45, at prices ranging from 15 to 50 cents, with about twenty box-seats at $1 each.

Among the American vaudeville performers appearing in London week of Feb. 27 were Will H. Fox, R. G. Knowles, Dutch Daly, Daisy Mayer, Colby and Way, the Gotham Quartette, Lida Clark, Burke and Andrus, and Rice and Elmer.

Henry Lee has been booked for a tour of the Proctor circuit, opening at the Twenty-third Street Theatre on March 20.

Jessie Couthoui scored a great success at the Leland, in Albany, last week, with her popular monologue, Little Scenes in Life. She presents the same act this week at Keith's Boston house.

Dolan and Lenharr are again in vaudeville, after a very successful season with Have You Seen Smith? in which they played leading parts. They will be at Proctor's next week.

Lizzie Evans and Harry Mills are playing their new farcette, Two Girls and One Man, by E. E. Kidder, this week at the Grand Opera House, Washington, D. C.

While Maude Courtney was singing on the Casino roof last Summer, she was engaged to sing in the Bettini Micro-Phonograph, which has reproduced the tones of Melba, Tamagno and other big stars. Miss Courtney's records were so good that she was re-engaged by Mr. Bettini, and set aside this week, which she will devote to record making, singing an hour each day, for which she receives even a larger salary than she gets in vaudeville. These records go all over the world, and the ones containing the medley of old songs, which Miss Courtney sings so well, are in great demand.

Edward Adams has joined Robert Downing's co. and is doing his singing act. His coon songs have scored big hits everywhere, while the two ballads, "'Mid the Green Fields of Virginia, Far Away," and "The Moth and the Flame," which he is featuring, win repeated encores.

Gertrude Fort will resume her professional duties March 16 with A Ragtime Reception co. She met with an accident a year ago, badly spraining her ankle, which incapacitated her from dancing. She has entirely recovered and expects to renew her former triumphs with her specialty. Miss Fort has sold her residence on Staten Island and has purchased a house uptown. At the end of her engagement she will take a trip to Europe.

George Clifton's novelty act, "After the Ball," which he is doing with Robert Downing's co., has proven very successful. Mr. Clifton joined the Downing co. at Hampton Roads, Va., March 1.

The managers of the Grand Opera House, Washington, D. C., began a series of concerts on Sunday evening last. Maude Courtney and T. J. Farron were the only artists of last week's bill who were engaged for the concert.

Richard Hyde will send out Hayes and Lytton next season in a three-act elaboration of George M. Cohan's sketch, A Wise Guy, in which they have made a big hit this season. A big company will support them, including Reno and Richards, the comedy acrobats, in an entirely new act.

The Raymond Musical Trio closed a very successful week at Keith's Providence house March 11 and opened at the Philadelphia house yesterday.

To Managers of High-Class Vaudeville:

"Gravity is de sole of wit."
MARY ELLEN, POET.

EVA M. WILLIAMS

——AND——

JACK TUCKER

In their original portrayal of slum life,

"SKINNY'S FINISH"

Specially engaged by Robert Fulgora for Hopkins' Trans-Oceanics, weeks March 13 and 20; Proctor's 23d St. and Pleasure Palace, March 27 and April 3; open time after that. Address

WILSON & SMITH, Agents, *or en route Fulgora Co.*

Detroit Journal, Oct. 24, 1898.

Jack Tucker and Eva M. Williams appeared in a vaudeville turn in which Mr. Tucker, in wonderful make-up, did some *remarkable* imitations, and Miss Williams gave a *new* and neat representation of a Bowery girl.

Cincinnati Times-Star, Dec. 26, 1898.

Eva Williams and Jack Tucker do an especially clever turn, in Skinny's Finish, Miss Williams easily scoring the hit of the performance.

Detroit Free Press, Oct 24, 1898.

Jack Tucker and Eva Williams played a sketch that was unanimously declared the star act of the programme.

Cincinnati Commercial-Tribune, Dec. 26, 1898.

And one at least may be called a redeeming feature. This was the sketch introduced by Mr. Jack Tucker and Miss Eva Williams and called Skinny's Finish. Over this the large audience of last evening fairly enthused.

Detroit Evening News, Oct. 24, 1898.

Jack Tucker and Eva Williams gave a sketch that was wonderful in the variety and quickness of its lines, and were recalled again and again.

Cincinnati Enquirer, Dec. 26, 1898.

Eva Williams and Jack Tucker in the original skit, Skinny's Finish, are refreshing. They are both clever people and deserved the hearty applause they received.

VAUDEVILLE PERFORMERS' DATES.

Adams, Jas. R., and Co.—Norfolk, Va., 20-Apr. 1.
Alfarabi, Sadi—K. and B.'s, N. Y., 6-18.
Asheys, The—Orpheum, Omaha, 13-18, Orpheum, Kansas City, 20-25.
Anglo-American Quartette—Proctor's, N. Y., 13-18.
Aimee—New Haven 13-15, Lowell 16-18, G. O. H., Boston, 20-25.
Avolo Brothers—K. and B.'s, N. Y., 13-18.
Alburtus and Bartram—Folies Bergere, Paris, France, March and April.
Ahearn and Patrick—Alhambra, Milwaukee, 12-18.
Adams, Casey and Howard—Haymarket, Chicago, 13-18.
Adair Brothers—Columbia, St. Louis, 12-18.
Amsden, Arthur—Proctor's, N. Y., 13-18.
Burkhart, Lillian—Olympic, Chicago, 13-18.
Bryant and Saville—Columbia, St. Louis, 12-18.
Boyle, E. I.—Columbia, St. Louis, 13-18, Lyceum, Memphis, 20-25.
Bogert and O'Brien—Keith's, Phila., 13-18, Keith's, Prov., R. I., 20-25.
Burgess, Neil—Keith's, Phila., 13-18.
Baron, Professor—Palace, N. Y., 13-18.
Brannan and Collins—Pastor's, N. Y., 13-18.
Beaumont Sisters—K. and B.'s, N. Y., 13-18.
Blocksom and Burns—Haymarket, Chicago, 13-18, Chicago O. H. 20-25.
Baker and Randall—Keith's, N. Y., 13-18.
Behan and Dakin—Olympic, Chicago, 13-18.
Bush, Frank—Keith's, Boston, 13-18.
Brilliant Comedy Four—Keith's, Boston, 13-18.
Corinne—Bridgeport 6-13.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Caron and Herbert—Hopkins', New Orleans, 6-18, Olympic, Chicago, 19-25.
Carus, Emma—Bijou, Wash'n, 13-18.
Carroll, Johnnie—Proctor's, N. Y., 13-18.
Cohans, Four—H. and B.'s, Brooklyn, 13-18.
Couthoui, Jessie—Keith's, Boston, 13-18.
Carter and Ross—Alhambra, Milwaukee, 12-18.
Cook and Clinton—Pastor's, N. Y., 13-18.
Case, Charles—Keith's, N. Y., 13-18.
Ching Ling Foo—Chicago O. H. 13-18.
Carr and McLeod—Novelty, Brooklyn, 13-18.
Carmen, La Belle—Columbia, St. Louis, 13-18.
Curran, Annie Wilmuth—Keith's, Boston, 13-18.
Cook and Sonora—Proctor's, N. Y., 13-18.
Dressler, Marie—Palace, N. Y., 13-18.
Davis, Geo. C.—Proctor's, N. Y., 13-18.
Delmore and Lee—Novelty, Brooklyn, 13-18, Dewey, N. Y., 20-25.
Dandy, Jess—Harlem Music Hall 13-18.
Darrow, Mr. and Mrs.—Norfolk, Va., 6-18.
Douglas and Ford—Sam T. Jack's, N. Y., 13-18.
De Forests, The—Keith's, N. Y., 20-25, Keith's, Boston, 27-Apr. 1.

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CHAS. K. HARRIS

America's Favorite and Most Popular Song Writer and Music Publisher, desires to announce to the Profession that his latest song hits are now ready for the season of '99.

The Honolulu Dance. ***By Max Hoffman,*** Leader of the Olympic Theatre, Chicago, Ills., and arranger for Chas. K. Harris for Chicago.
This is his latest song and without doubt is one of the most catchy rag time coon songs ever written by this popular and well-known composer, whom every singer in the profession is a quainted with.

Lovers' Lane. ***By the famous author, Barney Fagan.***
This is the latest waltz song success and contains one of the sweetest of stories, combined with a beautiful waltz melody, which makes this song-story the most popular that this well-known song writer has ever written.

Mammy's Little Alligator Bait. ***By Wise & Perrin.***
This is the latest coon lullaby sensation and is creating one of the greatest sensations of any darky lullaby ever placed on the market

Without Your Love, Ah, Let Me Die. ***By Chas. K. Harris.***
The most magnificent love song that this famous composer has ever written. This song will surely live forever.

My Sweet Eileen. ***By Byrd Dougherty.***
The hit of the 19th Century. The sweetest song of its kind ever sung upon the stage in America. It is no trouble to get three encores when singing this beautiful song.

Ma Filipino Babe. ***By Chas. K. Harris.***
The most original coon song of the day, a coon ballad. This song is not in rag time, but tells a beautiful story in a simple and refined manner.

'Mid the Green Fields of Virginia. ***By Chas. K. Harris.***
The world's greatest descriptive song success by the world's greatest song writer. There are a great many imitations of this remarkable song, as well as imitations of all this composer's compositions, but in spite of all there is only one Chas. K. Harris.

There are twenty magnificent slides to "'Mid the Green Fields of Virginia" at 50c. per slide, colored. Sent to any address on receipt of price for same Professional copies sent free, and orchestrations of any of the above songs at 10c. per copy, to recognized professionals only, enclosing programme and 10c for mailing purposes. No cards.

Yours, "After the Ball" and "Break the News to Mother,"

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"A LITTLE BRICK"

BY HOWARD WALL

Pronounced "One Sketch in a Hundred."

Every speech wins laughter or applause. The sketch receives two or three curtain calls at every performance.

Bertha Welby and Company have been in the bill with us, on several occasions: their act is one of the best legitimate acts in vaudeville. A great act.—MR. & MRS. WILLIAM ROBYNS.

It's a great act; and Baby Welby is superfine.—MR. & MRS. TONY FARRELL.

One of the most effective acts that has ever been seen in Worcester.—WORCESTER TELEGRAM.

A pleasing comedy.—WORCESTER SPY.

A brilliant sketch well acted by a company of five.—SPRINGFIELD REPUBLICAN.

A most interesting comedy playlet.—SPRINGFIELD UNION.

The honors of the evening were carried off by the smallest member of the company, Baby Welby. Too much praise cannot be given him, for he won the heart of every person present.—BOSTON GLOBE.

Bertha Welby has an acknowledged success in her play "A Little Brick."—DRAMATIC MIRROR.

Baby Welby is a phenomenon. Deserves to be starred.—HARTFORD COURANT.

The talented baby plays so creditably as to merit praise everywhere.—DRAMATIC MIRROR.

Baby Welby has made a debut which promises much for his future success.—NEW YORK WORLD.

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Sole Western Representative.

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March 6, Haymarket; March 13, Chicago Opera House.

"This little lady is accomplished, and is as bright as a new dollar."—*Daily Picayune, New Orleans, La.*

His Hair Alone is Worth His Salary.

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The Modern Mephisto

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A Great Thirty Minute Act.

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The Popular Title,
The Popular Subject,
The Popular Play,
The Popular Company.

A RAGTIME RECEPTION

Direction JOHN M. COOKE, Room 5, Manhattan Theatre Bldg., N. Y.

Downs, T. Nelson—Pastor's, N. Y., 13-18.
Drew, Mr. and Mrs. S.—Harlem Music Hall 13-18.
Dryden and Leslie—Harlem Music Hall 13-18.
Doherty, Professor—Olympic, Chicago, 13-18.
Dale, Musical—Keith's, Boston, 13-18.
Dixon, Bowers and Dixon—Keith's, Boston, 13-18.
De Hollis and Valora—Proctor's, N. Y., 13-18.
Damon Brothers—Keith's, Phila., 13-18.
Elinore Sisters—H. and B.'s, Brooklyn, 13-18.
Emmonds, Emerson and Emmonds—H. and B.'s, Brooklyn, 13-18.
Ellsworth and Burt—Brooklyn Music Hall 17-18.
Ermani—Pastor's, N. Y., 13-18.
Emmett, Gracie—Columbia, St. Louis, 13-18.
Eldridge, Press—Novelty, Brooklyn, 13-18, Brooklyn Music Hall 20-25.
Escamillos, The—K. and B.'s, N. Y., Feb. 20-18.
Englishes, The—Chicago O. H. 13-18.
Edestus—Novelty, Brooklyn, 13-18.
Edson, H'y—Keith's, Boston, 13-18.
Evans and Mills—G. O. H., Washington, D. C., 13-18.
Frencelli and Lewis—Columbia, St. Louis, 13-18, Kansas City 2-25.
Favor and Sinclair—Brooklyn Music Hall 13-18.
Falke and Semon—Orpheum, Omaha, 13-18, Orpheum, Kansas City, 20-25.
French, Henri—K. and B.'s, N. Y., Feb. 20-18.
Felix and Barry—G. O. H., St. Paul, Minn., 13-18, G. O. H., Pittsburg, 20-25.
Fredericks, Three—Brooklyn Music Hall 13-18.
Fields and Ward—Bijou, Wash'n, D. C., 13-18.
Farron, T. J.—Leland, Albany, 13-18, Wilmington, Del., 20-25.
Frederick, Clarenze's Bootblack Quintette—K. and B.'s, N. Y., 6-18.
Franklin, Irene—Proctor's, N. Y., 13-18.
Fox and Allen—Pastor's, N. Y., 13-18.
Fritz, Eddy and Leslie—Pastor's, N. Y., 13-18.
Forrester and Floyd—Keitn's, Phila., 13-18.
Fialkowsky—Keith's, Phila., 13-18.
Garrisons, The—England—indefinite.
Gaylor and Graff—Keith's, N. Y., 13-18, Keith's, Prov., R. I., 20-25.
Gasman, Josephine—Cleveland, O., 13-18, Shea's, Buffalo, 20-25.
Glenroy, James R.—Park, Worcester, 13-18, Harlem Music Hall 20-25.
Golden, Horace—Alhambra, Mil., 13-18.
Giguere and Boyer—Alhambra, Mil., 13-18.
Gorman and Proctor—Pastor's, N. Y., 13-18.
Gilfallen and Granger—Pastor's, N. Y., 13-18.
Gaffney and Barton—Olympic, Chicago, 13-18.
Grant and Norton—Chicago O. H. 13-18.
Garry and Walters—Brooklyn Music Hall 13-18.
Gleesons, The—Keith's, Phila., 13-18.
Gracie, Mlle.—Keith's, Phila., 13-18.
Guilbert—Proctor's, N. Y., 13-18.
Gilbert and Girard—Proctor's, N. Y., 13-18.
Gardner and Gilmore—Palace, N. Y., 13-18.
Greeves and Bryant—Palace, N. Y., 13-18.
Howe and Edwards—England—indefinite.
Hall, E. M.—Keith's, Boston, 13-18, Keith's, Prov., R. I., 20-25.
Hawley, Walter—Palace, N. Y., 13-18.
Hengler Sisters—K. and B.'s, N. Y., Feb. 20-18.
Hunting Trio—G. O. H., Wash'n, D. C., 13-18.
Harrigan, Edward—Keith's, Boston, 13-18.
Heath, Marie—Hopkins', New Orleans, 12-25.
Halliday and Ward—Harlem Music Hall 13-18.
Haynes, Gertrude—G. O. H., Wash'n, 13-18, Bijou, Richmond, 20-25.
Hastings and Cummings—Alhambra, Mil., 13-18.
Hart, Annie—Haymarket, Chicago, 13-18, Chicago O. H. 20-25.
Hoey, James F.—Keith's, N. Y., 13-18.
Hayes and Lytton—Haymarket, Chicago, 13-18.
Hamiltons, The—Haymarket, Chicago, 13-18.
Healys, The—Bijou, Wash'n, 13-18.
Hawley and Rose—H. and B.'s, Brooklyn, 13-18.
Hill, Willard, and Co.—Proctor's, N. Y., 13-18.
Hoey, May—Palace, N. Y., 13-18.
Irwin, Flo—Palace, N. Y., 13-18.
Irene, Mlle.—K. and B's., N. Y., 13-18.
Jones, Grant and Jones—H. and B.'s, Brooklyn, 13-18.
Jansen, Marie—Bijou, Brooklyn, 13-18.
Jones, Walter—Palace, N. Y., 13-18.
Krause and Rosa—Lyceum, Memphis, 13-18, Olympia, Chicago, 20-26.
Kenwick, Anna—Brooklyn Music Hall 13-18, Grand, Albany, 20-25.
Kendall, Ezra—Keith's, Phila., 6-18.
Kilpatrick, Charles G.—Hopkins', Chicago, 13-18.
King and Gray—Olympic, Chicago, 13-18.
Koppe—Brooklyn Music Hall 13-18.
Leech, Al., and Three Rosebuds—Columbia, St. Louis, 13-18, Hopkins', Chicago, 19-25.
Le Clair, John—Palace, N. Y., 13-18.
Leon, Frank—Keith's, Phila., 13-18.
Ladell and Francis—Keith's, Boston, 13-18.
Lukens Brothers—Proctor's, N. Y., 13-18.
Lester and Jermon—Keith's, Boston, 13-18.
Lewis, Fanny—Sam T. Jack's, N. Y., 13-18.
Livingstons, Three—Keith's, N. Y., 13-18.
Lavelle, Professor—Keith's, N. Y., 13-18.
Lingard, Geo—Hopkins', Chicago, 13-18.
Lane, Mary—Chicago O. H. 13-18.
Lorenzos, The—Chicago O. H. 13-18.
Lafayette—Novelty, Brooklyn, 13-18.
Lovenberg Sisters—Keith's, Phila., 13-18.
Leslies, The—Keith's, Phila., 13-18.
Miller Family—Columbia, St. Louis, 13-18.
McGinleys, The—Bijou, Wash'n, 13-18.
Monroe, Geo. W.—Cook O. H., Rochester, 13-18.
Montrose Troupe—K. and B.'s, N. Y., 13-18.
McAvoys, The—Pastor's, N. Y., 13-18.
Martin, Geo. G.—Pastor's, N. Y., 13-18.
McNish and Albro—Syracuse, N. Y., 13-18.
Morton and Revelle—Harlem Music Hall 13-18.
Moore, Florence—Harlem Music Hall 13-18.
Moreland, Thompson and Roberts—Olympia, Chicago, 13-18.
McIntyre, Maud—Olympic, Chicago, 13-18.
Mayos, The—Olympic, Chicago, 13-18.
Morrison, Jas.—Olympic, Chicago, 13-18.
Mora, Helena—Haymarket, Chicago, 13-18.
McIntyre and Heath—Haymarket, Chicago, 13-18.
Midgleys, The—Novelty, Brooklyn, 13-18.
Moreland, Beatrice—Leland, Albany, 13-18, G. O. H., Wash'n, 20-25.
MITCHELL, MASON—St. Louis 20-Apr. 1, Pittsburg, Apr. 3-8.
McIntyre and Peak—Fountain Sq., Cin., O., 13-18, Lyceum, Memphis, 20-25.
Mitchell and Prince—Sam T. Jack's, N. Y., 6-18.
Manola, Marion—Keith's, Phila., 13-18.
Merkle Sisters—Keith's, Boston, 6-18.
McCarty and Madden—Keith's, Boston, 6-18.
Manning and Weston—Brooklyn Music Hall 13-18.
Nielsen Sisters—Keith's, N. Y., 13-18, Keith's, Phila., 20-25.
Navarros, Three—K. and B.'s, N. Y., 13-18.
Neuville, Mr. and Mrs.—Alhambra, Mil., 13-18.
Neidert, E. A.—G. O. H., Wash'n, D. C., 17-18.
Nobles, The—Kansas City, Mo., 20-25, Omaha, 27-Apr. 1.
Niblo, Fred—Novelty, Brooklyn, 13-18.
Ossman, Vess L.—Manhattan Theatre, City Feb. 13—indefinite.
O'Rourke and Burnett—Proctor's, N. Y., 13-18.
Orvilles, The—Sam T. Jack's, N. Y., 13-18.
Onri Sisters—Alhambra, Mil., 13-18.
O'Hare, Jos.—Harlem Music Hall 13-18.
Onri, Adele Purvis—Palace, N. Y., 13-18.
Paolis, Three—K. and B.'s, N. Y., 13-18.
Paulo and Dika—Sam T. Jack's, N. Y., 13-18.
Passparts, The—Chicago O. H. 13-18, Lyceum, Memphis, 27-Apr. 1.
Peasley, Tom—Chicago O. H. 13-18.
Purcell and Maynard—Brooklyn Music Hall 13-18.
Partellos, The—Schenectady, N. Y., 13-18.
Power, H. H.—Schenectady, N. Y., 13-18.
Paynta—Orpheum, Omaha, 19-25.
Polk, Dan—Gaiety, Brooklyn, 13-18, Baltimore, Md., 20-25.
Phasey Troupe—Keith's, N. Y., 6-18.
Palmer, Minnie—Proctor's, N. Y., 13-18.
Polos, Three—H. and B.'s, Brooklyn, 13-18.
Robyns, Mr. and Mrs. W.—Orpheum, San Francisco, 20-25.
Russell Bros.—Keith's, N. Y., 13-18.
Rossow Midgets—Keith's, N. Y., 13-18.
Rossi Bros.—K. and B.'s, N. Y., 13-18.
Rackett Bros.—Harlem Music Hall 13-18.
Randalls, The—Harlem Music Hall 13-18.
Robbins, A. D.—Haymarket, Chicago, 13-18.
Rexos, The—Columbia, St. Louis, 13-18.
Ramza and Arno—Keith's, Boston, 13-18.
Raymond Musical Trio—Keith's, Phila., 13-18.
Ramsey, Misses—Cook O. H., Rochester, 13-18.
Rush, Farmer and Dore—Palace, N. Y., 13-18.
Raymond, Lizzie B.—Nashville, Tenn., 13-18, Fountain Sq., Cin., O., 20-25.
Riley and Hughes—New Grand, Nashville, 13-18.
Royce, Ray L.—G. O. H., Wash'n, 13-18.
Rappo Sisters—K. and B.'s, N. Y., Feb. 27-18.
Rolix, Mr. and Mrs.—K. and B.'s, N. Y., Feb. 27-18.
Sidman, Mr. and Mrs. A.—Cook O. H., Rochester, 13-18, Fountain Sq., Cin., O., 20-25.
Stewart Sisters—Haymarket, Chicago, 13-18, Olympic, Chicago, 20-26.
Sie Hassan Ben Ali's Arabs—Sam T. Jack's, N. Y., Feb. 6-18.
Stine and Evans—Orpheum, Kansas City, 13-18, Olympic, Chicago, 20-25.
Streator Zouaves—Keith's, N. Y., 13-18.
Silvers, The—Keith's, N. Y., 13-18.
Sablon, Alice—Bijou, Holyoke, 13-18, Howard, Boston, 20-25.
Senets, Six—Olympic, Chicago, 13-18.
Stirk and Anita—Olympic, Chicago, 13-18.
Sylvester, Annie—Olympic, Chicago, 13-18.
Sweet, Chas. R.—Haymarket, Chicago, 13-18.
Stoddart, J. H.—Novelty, Brooklyn, 13-18.
Smith and Campbell—Novelty, Brooklyn, 13-18.
Savans, The—G. O. H., Wash'n, D. C., 13-18.
Stanton and Modena—Cook O. H., Rochester, 13-18.
Smith and Fuller—Palace, N. Y., 13-18.
Toon, Moung—K. and B.'s, N. Y., 13-18.
Teed and Lazelle—Pastor's, N. Y., 13-18.
Thornton, James—K. and B.'s, N. Y., 13-18.
Thorne and Carlton—Bijou, Wash'n, 13-18.
Terry and Lambert—Bijou, Wash'n, 13-18.
Topac and Steele—Cook O. H., Rochester, 17-18.
Thomas and Barry—Palace, N. Y., 13-18.
Tanakas, The—Keith's, Phila., 13-18.
Urquhart, Isabelle—G. O. H., Wash'n, 13-18.
Van, Billy—Orpheum, Kansas City, 20-25.
Vaidias, The—Harlem Music Hall 13-18.
Vernon, Jess—Olympic, Chicago, 13-18.
Vance, Clarice—H. and B.'s, Brooklyn, 13-18.
Wolfe, Kitty—G. O. H., Washington, D. C., 13-18.
Webb and Hassan—H. and B.'s, Brooklyn, 13-18, Miner's Eighth Avenue, N. Y., 20-25.
Willett and Thorne—Keith's, N. Y., 13-18, Keith's, Prov., 20-25.
Watson, Hutchinson and Edwards—Orpheum, Omaha, 13-18, Orpheum, Kansas City, 20-25.
Williams, Gus—Pastor's, N. Y., 13-18.
Waterbury Brothers and Tenny—H. and B.'s, Brooklyn, 13-18.
Wagner and Arnim—Pastor's, N. Y., 13-18.
Whitman, Frank—Bijou, Richmond, 13-18.
Wilke, Anna—Castro's, Fall River, 13-18.
Wilder, M. P.—Hopkins', Chicago, 13-18.
Wilson, Al.—Olympic, Chicago, 13-18.
Wentworth, May—Chicago O. H. 13-18.
Weston and Beasley—Novelty, Brooklyn, 13-18.
Ward and Curran—Keith's, Boston, 13-18.
Young, Ollie—Milwaukee 13-18, Fountain Sq., Cin., O., 20-25.
Zazelle and Vernon—Keith's, Boston, 13-18.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Marshall P. Wilder is the star attraction of the vaudeville contingent at Hopkins', and Colonel Hopkins is very fortunate in securing him for his second appearance here, as he is undoubtedly the strongest drawing card we have had since the Vesta Tilley sensation. Clorindy, Charles G. Kilpatrick, and Georgie Lingard also take part.

Lillian Burkhart, another charming star, is at the Olympic, and is a warm favorite with Chicago theatregoers. Miss Burkhart looks as bright and pretty as ever with her sumptuous gowns, and is presenting her new creation, The Lady of Rowan Tree, which is being enthusiastically received. The bill also includes the Six Senets, Al. Wilson, Moreland, Thompson and Roberts, Maude McIntyre, Behan and Dakin, King and Gray, Doherty's dogs, Stirk and Anita, Annie Sylvester, Jess Vernon, Les Mayos, Gaffney and Barton, and James Morrison.

The Haymarket has the usual well arranged bill, headed by Helene Mora, McIntyre and Heath, Hayes and Lytton, and Charles R. Sweet. The others are A. D. Robbins, Adams, Casey and Howard, and the Hamiltons.

Ching Ling Foo is the feature of the bill at the Chicago Opera House, surrounded by the Chapman-Warren Comedy co., Tom and Lillie English, Mary Lane, Annie Hart, May Wentworth, Blockson and Burns, Grant and Norton, the Passparts, Tom Peasley, and the Lorenzos.

Miaco's City Club is at Sam T. Jack's, and business continues large for their second week. The co. is a very worthy one. Siegfried, Dean and Franks, Charland and Searles, Lew Palmer, Leon Sisters, two exceptionally clever artists, who accomplish a number of wonderful acrobatic feats, and Neator, Wrenn and Young make up the olio.

Items: The Drexel offers several good acts.—Horwitz and Bowers were in the bill at the Great Northern last week. This is the first date they have filled for several weeks, owing to the illness of Charles Horwitz. They have sold the rights of their famous song, "Because," for a very large sum. Their latest is "You were the One I Loved Best," which is making a big hit.—Harry Earl informs me that he has resigned the position as manager of the Masonic Temple Roof Theatre. This will be sad news for his many professional friends, and his kind treatment of performers will be missed. The directors of this theatre no doubt feel regret in losing the services of Mr. Earl, as the position will be hard to fill with another vaudeville manager who is as popular and genial.—T. E. Miaco, proprietor of the City Sports co., says that his co. suffered a great deal from the recent snow storms and cold weather, many of the members being compelled to lay off on account of severe colds. He reports business as very big in most all the cities. Fanny Everett, the leading member, is still sick with typhoid fever in Cincinnati.—William F. Cody was in the city last week and is now on the way East to join his co.—Sans Souci, the new park on the South Side, is near completion and will open early in June as a first-class vaudeville resort.

WILLIAM FITZGERALD.

BOSTON, MASS.—At Keith's the bill is headed by Edward Harrigan in Larry Logan. C. Blanche Rice, who was well known as a society belle here before she went on the stage and whose cleverness has been displayed in the past, is Harrigan's leading woman. The other features are Frank Bush, Jessie Couthoui, Musical Dale, the Merkel Sisters, Dixon, Bowers and Dixon, Ladell and Francis, Ward and Curran, the Brilliant Comedy Four, Harry Edson, McCantely and Madden, E. M. Hall, Lazelle and Vernon, Ramza and Arno, Annie Wilmuth-Curran, Lester and Jermon, the Zarras, and the biograph.

The May Howard co. moves from the Grand to the Howard and appears in connection with a house bill which includes Hines and Remington, Conway and Staats, Bert Fitzgibbon, Ford and Du Vern, Nellie Daly, Lewis and Delmore, Ardell Sisters, Ethel Vane, F. L. Brown, and Vivian Wood.

On the other hand the Bowery Burlesquers move up to the Grand, where the house bill includes the Razel Trio, Clark and Temple, Thomas and Watson, and others.

The White Elephant Burlesquers, at the Palace this week, include Brooks and Brooks, Owley Randall, Colton and Darrow, Rawson and Baisley, Billy Barlow, and the Darling Sisters.

Miss New York, Jr., is at the Lyceum this week, and among the specialty introductions are the Casino Comedy Four, James and Sadie Leonard, Crane, the Craig Trio, and Post and Clinton.

Among those who appear at Austin and Stone's this week are the Eldridges, the Rozedos, Silbor and Emerson, the 'Frisco Boys, Devene and Schurtz, Carroll and Larkin, Lizzie Schulz, Palmeri, May Armstrong, and Dutton and Dillon.

Items: Johnny Quigley, the newsboy tenor, is to be given a testimonial vaudeville performance at the old Public Library Building next Wednesday.—Maggie Cline strengthens the performance of Bimbo of Bombay at the Grand Opera House this week.

JAY BENTON.

PHILADELPHIA, PA.—The bill at Keith's includes: Neil Burgess and co. in Widow Bedott, Ezra Kendall, Marion Manola, Bogert and O'Brien, Brothers Damm, Frank Leon, Lovenberg Sisters, John and Bertha Gleeson, Forrester and Floyd, the Leslies, Raymond Musical Trio, the Tanakas, Mlle. Gracie's cockatoos, Fialkowsky, and the biograph. House packed, and the most successful season in the history of this favored theatre.

Irwin Brothers' Big Burlesquers are meeting with large patronage at the Trocadero. Carver and Black, Thompson and Carter, Minerva Lee, Street Arabs' Quartette, are in the co. New Night Owls 20.

The Lyceum has Weber's Parisian Widows, Cushman and Holcombe, Boyce and Black, Gilbert and Goldie, Castelet and Hall are the stars. Vanity Fair 20.

Rose Hill's co. are at the Kensington. Lillie Washburne, Udell and Pearce, Cain and Mack, Blanche Newcombe, and Cunningham and Grant, the principal features. Gay Morning Glories 20.

S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident-manager): Week 13-18: John C. Rice and Sally Cohen, Wood and Shepard, Jackley Wonders, George Evans, Harding and Ah Sid, C. W. Littlefield, biograph, Walter Stanton and Tina Corri, Pat and Mattie Rooney, Eddy O'Dell, Mlle. Olive, Barrett and Learned, Ostrando, and the stereopticon. ——Westminster (George H. Batcheller, manager): Harry Morris' Little Lambs to large and pleased audiences 6-11. Ben Mowatt and Son, Charles Kenna, Johnson Trio, Jean Cunningham, Dilks and Wade, and Fanchon Sisters in the olio. Bohemian Burlesquers 13-18.——Items: Ada Burnett, of Gracey and Burnett, with the Bowery Burlesquers, was taken ill after the matinee 3 and was unable to appear at subsequent performances here.—Marion Manola was ill and out of the Keith bill 2-4. Fields and Ward were given her place on the bill.—At the conclusion of the performance at Keith's evening 8 the employees surrounded Dennis Gallagher, to whom the press representative, H. Irving Dillenbach, on their behalf presented a large number of useful and ornamental articles appropriate to his wooden wedding anniversary.

HOWARD C. RIPLEY

JERSEY CITY, N. J.—Joe Oppenheimer's Zero co. opened at the Bon Ton Theatre 6-11 to very good business, giving a neat show. The burlesque of Zero is presented with excellent scenery and effects. Joe Madden as the Irishman is the leading character, and he plays the part capitally. Specialties are introduced in the different scenes of the burlesque by Gypsie Warde and Ruby Erwood, Marty O'Neil, Fish and Quigg, Perry and Hyland, and the Meeker-Baker Trio. Harry Morris' Little Lambs 13-18.——Items: Joe Madden, of this city, a leading member of the Zero co., has been the recipient of two theatre parties during the engagement here.—At the Knights of Pythias star 6 were Maud Tannehill, Ida Woodson, Gardner and Sheppard, Professor E. Hendrickson, Phil Heck, and Donovan and Mahoney.—Manager Tom Dinkins has a number of good combinations booked for balance of season.—Ida Russell and her daughter, La Petite Grace, are at their home in this city.

WALTER C. SMITH.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Big audiences were the rule for the week of 6-11, and the bill was one of the good ones of an unusually good season. Barney Fagan and Henrietta Byron were the headliners, and gave a most enjoyable dancing sketch. Lillian Green appeared alone in a taking specialty, "Only a New York Girl." As usual, she was a strong favorite. Others were the Four Whirlwinds, Merrill and Newhouse, the Wilson Family, Fred Niblo, Gypzene, the Zairos, Finn and Mack, and Ford and DeVern. Week 13-18: The biograph, Will M. Cressy and Blanche Dayne, Dis and Dion, Adelina Routtino, and others. ——Items: On Sunday the biograph pictures of Pope Leo XIII. will be given by Manager Poli for the benefit of the Catholic churches of New Haven.—Lillian Green, who has hosts of friends here, was the guest of Miss Whipple during her stay.

JANE MARLIN.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident-manager): George W. Monroe, Jessie Couthoui, Belle Hathaway's baboons and dogs, Cook and Sonora, Edwin R. Lang, Horton and O'Neil, Bornni Brothers, and Rush, Farmer and Dore week 6-11. Beatrice Moreland and others 13.——Gaiety (Agnes Barry, manager): The White Elephant co. to big business 2-4. Owly Randall, Brooks and Brooks, Darling Sisters, Colton and Darrow are in the co., and Francis Bryant's A Hot Old Town is the finale. Phil Sheridan's City Sports packed the house 6-8. Leslie and Gaylor, Monte Myro, Whitelaw and Stewart, Cressie Sheridan, Scanlon and Stevens, Farnum and Nelson, and A. C. Lawrence are in the co. Jermon's Black Crook 9-11.

CHARLES N. PHELPS.

WASHINGTON, D. C.—The Grand Opera House bill includes Isabelle Urquhart and John T. Burke in Even Stephen, Lizie Evans and Harry Mills in Kidder's new sketch, Two Girls and One Man: Gertrude Haynes, the Sa-Vans, Ray L. Royce, Kitty Wolfe, the Hunting Trio, and Eugene A. Neidert. Next week the headliners will be Marie Dressler and Walter Jones, and the week following Pauline Hall. ——The Bijou has Marie Jansen, Thorne and Carleton, Fields and Ward, Terry and Lambert, John and Nellie Healy, Emma Carus, and the McGinleys.——Gus Hill's Vanity Fair is at the Lyceum. In the co are: Newell and Shevette, Ralph G. Johnstone, Morrisey and Rich, Madame Dixie, Marjie Tebeau, Lowell and Lowell, Emery and Marlowe, Farrell and Taylor, and the ever welcome Fred Huber.

JOHN T. WARDE.

PORTLAND, ORE.—Fredericksburg (Louis Dammasch, manager): Marion Hart, Arthur Salvini, Zephyrene, and the Healy Sisters attracted good business week ending 5.——Coliseum (William H. Brown, manager): My Wife's Husband, sketch; Wanda, Patrick Kelly, Vivian, William Bowman, Rae Eldridge, Gus Leonard, La More Sisters, and Travelle, concluding with The Diamond Palace by the stock co., drew good patronage week ending 5. ——Items: E. W. Rowe sold out his managerial interest in the Fredericksburg 1 to Louis Dammasch.—O'Brien, Jennings and O'Brien began an indefinite engagement at the Fredericksburg 6.—The Five St. Leons began a run at the Coliseum 6.

O. J. MITCHELL.

BUFFALO, N. Y.—The phenomenal business done at Shea's for the past few weeks was continued 6-11.

FOR SALE.
VAUDEVILLE FARCE FOR MALE STAR,
WITH FEMALE ASSISTANT.
TWO GOOD PARTS.
Recommended by Beatrice Moreland.
Correspondence Invited.
I. A., 760 South St., Roslindale, Mass.

George Fuller Golden made the hit of the bill with new jokes and songs. Lottie Gilson was a prime favorite and received many encores. Others were Lukens Brothers, Pantzer Brothers, Stanley and Jackson, Review Comedy Four, Semon Children, Harvey Sisters, and Deets and Don. Dainty Duchess co. 13-18.——The Broadway Burlesquers did an excellent business at the Court Street 6-11. Smith and Cook and Carrie Scott made hits. Others were Bennett and Rich, Mitchell Sisters, Marrit and Rozelia, Marie Richmond, and Dave Lewis. Rentz-Santley co. 13-18.

RENNOLD WOLF.

SAN FRANCISCO, CAL.—Three new features helped to make up an attractive bill at the Orpheum week Feb. 26-6. The Four Eddys presented a first-class acrobatic act; Cora Tanner and Louis Massern, old favorites here, were excellent in My Husband's Model. The Hulines, musical clowns, were good. Holdovers included Edith Craske, De Haven and Maie, Murray and Lane, Shortis, and Bloom and Cooper. Five new turns are booked for 5, including the Marco Twins, Francois Nivens' monkeys, the Fortunis, Percy Honri, and Ola Hayden.

FRED S. MYRTLE.

CLEVELAND, O.—Pousse Cafe was the attraction at the Star week 6 and was well patronized. Besides the burlesque there were Daily and Hilton, Fransioli Sisters, Allen Wightman, and the Comedy Four. Hopkins' Trans-Oceanics play a return engagement 13-18.——Items: Over $20,000 will be expended on improvements at the Star the coming Summer.—Weber's Parisian Widows follow the Oceanics in a return engagement at the Star.

WILLIAM CRASTON.

PITTSBURG, PA.—The Gay Masqueraders opened at the Academy of Music 6 to a crowded house. Next week the Majestic Burlesquers.——At the Grand Russell Brothers, Ramza and Arno, Thomas and Quinn, the Ahearns, Charles Diamond, and Miss Beatrice opened 6. Next week Ryan and Richfield, Nellie Burt, Klein Brothers, Campbell and Beard, and others.

E. J. DONNELLY.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): The Merry Maidens entertained 6-11. Specialties by Sophie Everett, Brennan and Curran, Herworth and Stockholm, Nellie Hanly, and Hiatt and Pearl. Business good. Moulin Rouge co. 13-18.——Items: The Sunday concerts are liberally patronized at the Auditorium. Murphy and Willard, May Ward, Fields and Willey, Saville Sisters, Jones and Sutton, Harry Edson, Hunting Trio, and Juno Salmo were the entertainers 5.—Thirty members of the Triton Boat Club attended the performance of the Knickerbockers at Waldmann's Opera House 2.—It is rumored that Louis Robie will manage a New York theatre next season, in connection with his gold mine in this city.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager: Sam Green, business-manager): Week 6-11: Fay Leslie, Iva Leslie, Alma Rutherford, Frankie Huit, Harry Houndini, Tom Carey, John Moore, Sam Green, Leary and Leary, and Alex Owens.——Olympic (Olympic Theatre Co., proprietors; Charles Ellsworth, business-manager): Week 6-11: Marion Atwood and Frank McSorley, La Duc, Polly O'Neill, Hazel De Mar, Amy Cameron, Lottie La Vere and Bessie Green, Russell and Owens, Adraine, Charles Ellworth, William Delmore, Howard, McKenney and Howard, Alma James, and the De Cairvilles.——Tivoli (John Straka, proprietor): Week 6-11: Mae Raymond and Rose V. Wentworth.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): Business and bill up to the usual high standard Feb. 27-5. Conroy and McDonald went with a rush. Brothers Schrode scored with good acrobatics, and Macart's dogs and monkeys proved entertaining. The holdovers, Hayden and Hetherton, Lang and Keeler, and Ola Hayden, were as popular as ever, and Milton and Dollie Nobles repeated their bright sketch, Why Walker Reformed. Fresh faces 6: J. K. Murray and Clara Lane, Edith Craske, Lew Bloom and Jane Cooper, the Dartos, and P. C. Shortis.

FALL RIVER, MASS.—Casto (Al. Haynes, manager): Week 6-11 co. includes T. Nelson Downs, Lovenberg Sisters, the German Rose, Samuel Seigel, Hanson and Drew, and John E. Drew.——Rich's (A. E. Rich, manager): Bon Ton Burlesquers 2-4 to good business. Byron and Langdon, Agnes Behler, Harty, Morrison and Markey, and Mlle. Rosa's ballet made hits. Monte Carlo Girls opened to fair business 6 for three nights. Hi Tom Ward, McAvoy and Taggart, Eva Swinburne, the Brownings, William C. Fields, Harlan and Garrick, and Annabelle furnish a fair olio. Casino Burlesquers 9-11.

ROCHESTER, N. Y.—Cook Opera House (J. J. Moore, lessee; W. B. McCallum, resident manager): Crowded houses 6-11. Press Eldridge, Duffy, Sawtelle and Duffy, Richards and Reno, Earl and Wilson, Larry Le Roy, Johnson and Dean, and Alma Doerge were in the bill. Mr. and Mrs. Arthur Sidman, Stanton and Modena, Diana, Topack and Steele, Olivo, Ramsey Sisters, and George W. Monroe 13-18.——Wonderland: The Cherry Sisters and the George H. Adams Troupe to miscellaneous houses 6-11.

WORCESTER, MASS.—Park (Shea and Wilton, managers): The hits week 6-11 were made by Mark Murphy's stories and the O'Kabe Troupe. Mr. and Mrs. Charles T. Ellis, Jennie Reynolds, Tom Mack, and Dean and Jose also appeared.——Item: As the Carl Damman Troupe were performing 4 Mrs. Damman missed her footing and severely sprained the tendons of her knee. The pain was so intense that she fainted on the stage. The injury has compelled the troupe to cancel their next dates, but the performer will probably not be incapacitated very long.

MILWAUKEE, WIS.—The Tammany Tigers opened to S. R. O. at the Alhambra 5. Chapelle Sisters, Mlle. Flora, Tiller Troupe, Carlin and Clark, Harney and Murray, Silvern and Emerie, and C. W. Williams made hits. Week of 12-18: Augustin and Lillie Neuville, the Three Ouris, Carter and Ross, Goldin, Hastings and Cummings, Ahern and Patrick, Gigure and Boyer, Ollie Young, and Walker's Merry Makers.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Business continues big. Week 6-11: Farrell and Leland, Kleist Brothers, Maud Beall Price, Nellie Seymour, Ed Chrissie, Jones and Sutton, Baker and Randal, and the cineograph.——Academy of Music (E. H. Lee, manager): Opened under new management 6 with the Broadway Burlesque co. Business starts well. Night Owls 13-15. Rose Sydell London Belles 16-18.

CINCINNATI, O.—Week 5-11 the People's has had the High Rollers. Washburn Sisters, Mlle. Fabianu, Gertrude Rutledge, Crawford and Mackie, Nolan and White, Blanche Douglas, Freda West, John Webber, and Abbie Carlton are in the co. Gay Masqueraders 13.——The Fountain has been having fine audiences drawn to see the splendid performance

(Continued on Page 2.)

CORRESPONDENCE.

(Continued from page 8.)

poor performance. A Texas Steer 10. J. E. Toole 20-22.

ASHLAND.—GRAND OPERA HOUSE (F. H. Waite, manager): Wilson Comedy co. 2-4 to fair business; pleased audiences. Plays presented: The Man from the South, The Middleman, The White Slave, and The Two Orphans. A Texas Steer 8.

BLOOMSBURG.—OPERA HOUSE (J. R. Fowler, manager): Fields and Hanson's Minstrels 3; good house; performance satisfactory. Porter J. White in Faust 9; good house; performance satisfactory. The Sunshine of Paradise Alley 14.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Joseph Greene co. closed a week of good business 4 to S. R. O. Kellar 6; crowded house; audience pleased. The Real Widow Brown 11.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Rock Band Concert co. 6; good business. A Country Merchant 16 canceled. Daniel Sully 23.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Sowing the Wind 6. Kellar 7. A Stranger in New York 8.——GRAND OPERA HOUSE (George M. Miller, manager): His Better Half 9-11.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Courtenay-Morgan co. opened for a week 6 in The Witch of Wall Street; large business; audience pleased.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Katherine Rober co. opened for three nights 9 presenting The Deacon's Daughter to packed house.

FREELAND.—GRAND OPERA HOUSE (P. McGeehan, manager): White's Faust 6; big business. Hobson and Co.'s U. T. C. 9. A Bachelor's Honeymoon 11.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): The Sunshine of Paradise Alley 9. Maude Hillman co. 13-18.

BEVERICK.—P. O. S. OF A. OPERA HOUSE (F. R. Ketchen, manager): Fields and Hanson's Minstrels 4; fair house and performance.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Next Door 10. French Folly co. 14. The Evil Eye 17. Nellie McHenry 21.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): Human Hearts 7; large house; performance good. A Texas Steer 13.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): The Real Widow Brown 8; S. R. O.; best of satisfaction.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): French Folly co. failed to attract a large house 2; performance unsatisfactory.

BROWNSVILLE.—THREE TOWNS THEATRE (Taylor and Kress, managers): Garry Owen failed to appear 1. A Put Up Job 11.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Mason and Down's U. T. C., booked for 2, failed to appear or notify. Houghton Stock co. 13-18.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): Peck's Bad Boy (return date) 10. A Country Merchant 21.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): My Friend from India 16. Van Dyke and Eaton's co. 20-25.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunton, manager): O'Hooligan's Wedding amused good houses 4.

SOUTH FORK.—THEATRE (J. H. Dietrick, manager): Guy Brothers' Minstrels 1; large house; good show.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Roof-Garden Vaudeville co. 4; deservedly poor house.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Cecelia Musical Club Feb. 25; good performance; light house.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): The Real Widow Brown (return date) 4; full house; pleased audience.

TYRONE.—ACADEMY OF MUSIC (H. M. Dry, manager): Dark.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Dark.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): Guy Brothers' Minstrels 11.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Next Door 9.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): French Folly co. 14.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): A Grip of Steel Feb. 28; good house; good co. Howard Athenæum Specialty co. 4; fair house. The Spooners opened for a week 6 in A Fair Rebel to S. R. O. Other plays: The Circus Girl, Hobson's Choice, Eccles' Girls, and That Girl from Texas; good houses. The Telephone Girl 15. Jefferson Comedy co. 18. Under the Red Robe Apr. 10. Shenandoah 15.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Burrill Comedy co. Feb. 27-4 presented Infatuation, Saved from the Sea, True as Steel, Old Glory, and Rip Van Winkle to fair and pleased houses. Romain Stock co. 15. Miss New York, Jr., 20.

PAWTUCKET.—OPERA HOUSE (E. D. Jameson, manager): U. T. C. 2-4; S. R. O. Myles McCarthy in True Irish Love 6-8; good business; performances satisfactory. The Stowaway 13-15. Erin's Green Isle 16-18. Cuba's Vow 20-22. Peck's Bad Boy 23-25.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Waralogue 2; poor entertainment; fair house. Frame Concert co. 9. True Irish Love 11.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Primrose and Dockstader's Minstrels 6 drew a good audience. The co.'s first part shows the most brilliant minstrel setting ever seen in Charleston, and altogether the performance is first class and up to date. The White Slave 13. Murray and Mack 15.——ITEM: Lieutenant Godfrey's Band is booked for two concerts at the Isle of Palms 15.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): Primrose and Dockstader's Minstrels 3; one of the best minstrel performances of the season; good house. Rentfrow's Pathfinders presented The Lightning Express 6; packed house. Eugenie Blair 13.

ORANGEBURG.—ACADEMY OF MUSIC (H. C. Wanamaker, manager): Eunice Goodrich co. 2-4 to fair house; co. good. Plays presented: Fanchon, Phyllis, A Plain American Girl, and Wanted, a Husband. Rentfrow's Pathfinders 13. A Breezy Time 23.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Edwin Rostell in Richelieu and Othello 9, 10. A Breezy Time 13.——CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): Godfrey's British Guards Band 11.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Slayton's Jubilee Singers 4; good business; audience pleased. Return date 7. Marc 31.——ITEM: The management of this house has changed hands, S. A. Briggs being now in control. A new electric light plant has been installed.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): The Heart of Chicago 9. What Happened to Jones 14. Under the Dome 16.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): The Vanderbilt Glee Club 3 pleased a well-filled house. Eugenie Blair in A Lady of Quality 6; fair and pleased audience. The Turtle 7; large audience. The Little Minister 9.——GRAND OPERA HOUSE (Wash Blackburn, business-manager): The Hopkins Stock co. 6-11 to large and pleased audiences in The Lights o' London. Al. Leech and the Three Rosebuds were very pleasing in the vaudeville bill.——NEW MASONIC THEATRE (R. C. Anderson, manager): The Two Orphans by the stock co. 6; light houses. Mudge and Morton, Phelps and Haggerty, and Charles E. Witt were good specialty numbers.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Roland Reed in His Father's Boy Feb. 24; good house; excellent performance. Andrews Opera co. in Martha, Girofle-Girofla, Cavalleria Rusticana, and The Pirates of Penzance 27-1; large and enthusiastic audiences. Eugenie Blair 4 in A Lady of Quality to well-filled house; fine performance. Primrose and Dockstader's Minstrels 13. Henry Miller 17.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Eugenie Blair in A Lady of Quality 3; good house; delighted audience. The Little Minister 8. Fadette's Orchestra 8. Arnold-Wells co. 9-11.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Joe Ott 24.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): A Day and a Night drew a large audience Feb. 27; excellent performance. Tim Murphy presented The Carpetbagger 28 to a small but pleased audience. Klimt-Hearn co. 1-3 presented Pawn Ticket 210, The Lost Paradise, Shadows of a Great City, and The Lights o' London to big business; performances excellent. Two Married Men 4; fair business; audience pleased. The Highwayman 6. The Dazzler 11. Why Smith Left Home 13. Punch Robertson co. 14-17. A Contented Woman 18. W. V. LYONS.

DENTON.—GRAHAM OPERA HOUSE (Neely and Mounts, managers): F. E. Spooner Dramatic co. Feb. 27-4 to good houses; performances satisfactory. For Honor's Sake, The Midnight Trial, The Egyptian Princess, Married in Haste, An American in Cuba, The Pearl of Savoy, and The Flower Girl were presented.——ITEM: Manager H. J. Neely has sold a half interest in the management of the Graham Opera House to John H. Mounts, and it will hereafter be run under the firm name of Neely and Mounts.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., managers; E. Bergman, business-manager): El Capitan to small business Feb. 27, 28. Punch Robertson co. pleased a large audience with The Queen of Hearts and The World 1. A Day and a Night to fair business 2. Kirwin's Opera co. in The Queen's Lace Handkerchief, The Black Hussar, Carmen, The Royal Middy, The Merry War, The Bohemian Girl, and The Two Vagabonds 7-9, and 11, 12. The Highwayman 10.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil W. Greenewall, manager): Devil's Auction Feb. 27 to a topheavy and well-pleased audience. A Romance of Coon Hollow 28 did not draw as well, though it was an enjoyable entertainment. Tim Murphy nearly filled the house 2. His new play, The Carpetbagger, was well liked. The Highwayman 3; large audience; satisfactory performance. Klimt-Hearn co. returned 4, giving The Lost Paradise and My Partner to capacity.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weiss, manager): Tim Murphy in The Carpetbagger Feb. 27; good business; pleased audience. Two Married Men 28; fair business; audience not pleased. A Day and a Night 1; large audience; pleasing performance. The Highwayman 7. Why Smith Left Home 10. Wilbur-Kerwin Opera co. 12-18. A Contented Woman 19, 20. Black Patti's Troubadours 22.

DALLAS.—OPERA HOUSE (George Anzy, manager): Klimt-Hearn co. Feb. 27, 28 in The Lights o' London, Pawn Ticket 210, and Ten Nights in a Barroom to good business. Tim Murphy 1 in The Carpetbagger; good house. The Highwayman 2; splendid co.; largest receipts of season.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Devil's Auction Feb. 28; crowded house; audience delighted. Myrkle and Marder co. 13-16. Otis Skinner 6 canceled.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Devil's Auction 1; first-class business. Mayme Mayo and Colby and DeWitt offered pleasing specialties.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): The Bancrofts 2, 3; fair houses. The Dazzler 15. Two Married Men 17. Otto Krause co. 27-Apr. 1.

BELTON.—GRAND OPERA HOUSE (A. J. Embra, manager): Coon Hollow Feb. 27; good house; performance excellent. Two Married Men 2; poor business; performance excellent.

CORSICANA.—MERCHANT'S OPERA HOUSE (L. C. Revare, manager): The Highwayman to a large and highly pleased audience 4. Spooner Dramatic co. 6-11.

GREENVILLE.—KING OPERA HOUSE (J. F. Norsworthy, manager): Tim Murphy in The Carpetbagger 3; small but pleased audience. Devil's Auction 4; fair business; performance good.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): A Day and a Night Feb. 28; good business. Two Married Men 2; fair business.

DENISON.—OPERA HOUSE (M. S. Eppstein, manager): Devil's Auction 2; house packed; co. first class. The Dazzler 7. Two Married Men 9.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): The Dazzler 4; fair business; co. good. Devil's Auction 6.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): Two Married Men 3; excellent performance; good business. Klimt-Hearn co. 6-11.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Illustrated Texas 3; small audience.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles O. Gaines, manager): Dark.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, lessee): Black Patti's Troubadours 2).

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Sousa's Band 1, matinee and evening; evening house packed; afternoon attendance light, owing to the fact that regular rates were maintained.——NEW GRAND THEATRE (M. E. Mulvey, manager): Jules Grau Opera co. Feb. 27-4 to packed houses. Boccaccio, Olivette, and The Mikado were sung. Co. will remain another week. It is a well-balanced organization.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Lewis Morrison and his capable co. scored a big hit in Faust Feb. 25. Salt Lake City Opera co. in A Trip to Africa to S. R. O. 28. The co. certainly deserves praise for its splendid work. Grau Opera co. 13.——ITEM: Max Bendix will give a concert at the Tabernacle 9. He was due here 6, but the snow blockade delayed him.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Rice's Comedians Feb. 27-4 presenting The Mine King, For Love's Old Sake, Uncle Jonathan, A Soldier's Vow, Drifted Apart, All in the Family, A Dangerous Woman, To Oblige Benson, and The Old Love and the New; crowded houses; co. excellent. Howard Athenæum Specialty co. 11. Stetson's U. T. C. 18. A Milk White Flag 23.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Rice's Comedians 6-11 in The Mine King, The Soldier's Wife, Drifted Apart, All in the Family, A Dangerous Woman, The Old Love's Sake, Uncle Jonathan, and The Counterfeiter; excellent co.; S. R. O. Howard Athenæum co. 21. A Milk White Flag 22. Washburn's Minstrels Apr. 1.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Jefferson Comedy co. in Rip Van Winkle 4 pleased a large audience. A Milk White Flag 25.

BELLOWS FALLS.—OPERA HOUSE: Joshua Simpkins 2; small house.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): Robert Downing 2 in one act each from The Gladiator, Ingomar, and Paris in 1793 to large and pleased audience. Dorothy Morton Opera co. 16. Joshua Simpkins 24, 25. The Little Minister Apr. 11. Black Patti's Troubadours 15. Murray and Mack 18. The Dazzler 19.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Robert Downing 4; splendid performance; a poor house; rainy night. Dan Godfrey's Band 8 to capacity; fine concert. Santanelli 13-18. Joshua Simpkins 20. The Girl from Paris Apr. 8.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): Eugenie Blair in A Lady of Quality Feb. 25; large audience. Sowing the Wind 28. A Texas Steer 4. Rose Hill English Folly co. 6. Godfrey's Band 8.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): A Texas Steer (manager's benefit) 3; packed house; good performance. The Late Mr. Early 30. Murray and Mack Apr. 12. The Dazzler 18.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Robert Downing in a triple bill drew a small house on account of weather 3; performance satisfactory. Joshua Simpkins 27.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Ralph Bingham 6; business good. Rose Hill English Folly co. 8; business and performance good.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Rose Hill Folly co. 7; good house; performance pleasing. Fadette's Orchestra 11.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Under the Red Robe 6. James Whitcomb Riley 9. Rose Hill Folly co. 10.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Joshua Simpkins 23.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Under the Red Robe 7, 8.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Frank Daniels and his splendid co. in The Wizard of the Nile and The Idol's Eye Feb. 24, 25; theatre was crowded each night; receipts nearly $3,700.——THIRD AVENUE THEATRE (W. M. Russell, manager): Kelly and Mason 19-25 in Who Is Who attracted good business and pleased their audiences. Remember the Maine 26-4.——ITEM: The First Regiment Band closed its concert season 26. Many members of the disbanded Alabama co. are in the city. Several will probably be engaged to play with a new stock co. soon to be organized here.

WALLA WALLA.—NEW WALLA WALLA THEATRE (J. G. Paine, manager): Lewis Morrison in Faust to fine business 1; performance excellent. Metropolitan Opera co. 11. Remember the Maine 13.——UNION HALL (Mrs. Stahl, manager): Professor Bartholomu's Equescurriculum 7-11.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Frank Daniels in The Wizard of the Nile and The Idol's Eye Feb. 27, 28; crowded houses; excellent co. Who Is Who 2; light business; fair performance.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Slenger, manager): Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): The Little Minister 3. The Heart of Maryland 4; large and enthusiastic audiences. Passion Play pictures 6; light business. Digby Bell in Joe Hurst, Gentleman, 8; fair business. Banda Rossa 16. A Stranger in New York 20. Jack and the Beanstalk 22.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Uncle Josh Spruceby 2-4; light business. D. R. Ryan co. 6-11 in Wife For Wife, The Lost Paradise, Thou Shalt Not (Forgiven?), and From Sire to Son; good business. Remember the Maine 13-15. Daniel Sully 20-22.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Boston Lyric Opera co. 1, 2, presenting The Black Hussar and Amorita; good business. Murray and Mack in Finnegan's Ball 4; big business. What Happened to Jones 6; packed house; appreciative audience. Passion Play 9-11. Remember the Maine 16. Back on the Farm 18.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Charles Mortimer co. closed week's engagement 4; fair performances; good business. Robert Downing 10. Uncle Josh Spruceby 14.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Fabio Romani 3; good business. What Happened to Jones 8; good business; excellent performance.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Uncle Josh Spruceby 11. Robert Downing 14.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Uncle Josh Spruceby 8. Robert Downing 17. Metropolitan Comedy co. 20-25.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Irene Taylor co. 13-18.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): What Happened to Jones 9. Boston Lyric Opera co. 15, 16. Si Plunkard 31.

WISCONSIN.

WAUSAU.—ALEXANDER OPERA HOUSE (P. H. Peters, acting manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde to fair business 3. Mr. Hartigan was good; support poor. A Bachelor's Honeymoon 11.——COLUMBIA HALL (Harry B. Sutherland, manager): Spedden-Paige co. to large audience 5 in The Prince of Liars.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The last Flaaten orchestral concert of the series to good house 5. On the Suwanee River 13, 14. What Happened to Jones 17. A Midnight Bell 20. Who Is Who 21.——ITEM: Local Elks have built up a lodge of 150 members in a year. Their first anniversary was held recently.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Beach and Bower's Minstrels 2; fair performance to paying business. A Bunch of Keys amused a large audience 5. A Bachelor's Honeymoon 6. Dewey the Terror of Manila 8. Tammany Tigers 12. Walker Whiteside 15.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Hans Hanson Feb. 28; good house; production fair. Beach and Bowers' Minstrels 1; small house. A Parlor Match 4; large and pleased audience. A Bunch of Keys 6. Passion Play 8, 9. Walker Whiteside 14. Robert B. Mantell 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Stuart Robson in The Meddler 1; very large audience. The cast was a notable one, and included Marie Burroughs, Gertrude Perry, Maude Granger, Theodore Babcock, Frank C. Bangs, and others of note. A Bunch of Keys pleased a topheavy house 4. Robert B. Mantell 14.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Parlor Match 4; crowded house; satisfaction given. Beach and Bowers' Minstrels 5-7; packed houses; performances good. A Trip to Coontown 11, 12. Walker Whiteside 13. A Bachelor's Honeymoon 14.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Ariel Quartette 1; big houses. The Island of Jollabaloo (local) 7; good house. Passion Play pictures 10, 11. A Hired Girl 15. Robert B. Mantell 16. Columbia Comedy co. 20.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde 4 to large audience; general satisfaction. Frank E. Long co. 13-19. Beach and Bowers' Minstrels 21.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): A Bachelor's Honeymoon to crowded house 5; performance best of season. A Trip to Coontown 8.

SHEBOYGAN.—OPERA HOUSE (Robert Kohler, manager): A Bachelor's Honeymoon to a large and appreciative audience 7. A Trip to Coontown 9. Gorton's Minstrels 23.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Beach and Bowers' Minstrels 4; large and pleased audience. A Bachelor's Honeymoon 9. A Trip to Coontown 10.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): A Bachelor's Honeymoon 8. Listemann's Quartette 10.——KLAUS HALL: Beach and Bowers' Minstrels 9.

PLATTEVILLE.—OPERA HOUSE (A. W. Loy, manager): Tennessee's Pardner (under auspices of Star Theatrical Club) 3; packed house; everybody pleased. What Happened to Jones 29.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Walker Whiteside 10. What Happened to Jones 23.

LA CROSSE.—THEATRE (J. Strasilipka, manager): West's Minstrels 3 were positively the best ever seen here; business fair. The Prisoner of Zenda 11.

APPLETON.—OPERA HOUSE (J. W. Tinckens, manager): Walker Whiteside 11. A Bachelor's Honeymoon 13.

MERRILL.—BERARD OPERA HOUSE (Charles Quin, manager): Dark.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Dark.

WYOMING.

LARAMIE.—MAENNERCHOR OPERA HOUSE (William Marquardt, manager): South Before the War Feb. 28. After being snowbound twenty-four hours co. arrived at 7 P.M. and played to capacity; excellent performance.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Turtle 6-8; big business. Field's Minstrels 9-11. The Heart of Maryland 13-15. Roland Reed 16-18.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): 1492 opened 6 to a crowded house. Stuart, the male Patti, was the feature, rendering a number of solos cleverly. Lionne Brockway, Stephen Prideau, Jack Sample, Joe Birmes, Charles Laurier, Frank Caverly, Edward Lloyd, and Madge Davenport pleased the large audience. Fanny Rice 13-18.——PRINCESS THEATRE (O. B. Sheppard, manager): Cummings Stock co. in Alabama 6-11 to very good business. Robert Cummings made a decided hit in his portrayal of Colonel Moberly. Mr. Barnes of New York 13-18.——MASSEY MUSIC HALL (I. E. Suckling, manager): Male Chorus Club, assisted by Emil Sauer, drew an immense audience 2. Herr Sauer gave another recital 4 to a small but appreciative audience. Banda Rossa to fair houses 7, 8. Rosenthal 16.

WINNIPEG.—THEATRE (C. P. Walker, manager): Walker Whiteside 2-4 in The Red Cockade and Eugene Aram to good houses. It is fourteen years since Mr. Whiteside was here, and his improvement is marked. His support was well balanced. On the Suwanee River 7, 8. Frank Daniels 10, 11. A Midnight Bell 16, 17. Kelly and Mason 18. John Griffith 24, 25. Sousa's Band 29, 30. Lewis Morrison 31-Apr. 1.——GRAND THEATRE (W. H. Seach, manager): Clara Mathes Stock co. Feb. 27-4 in Flowers of the Forest, Gloriana, The Ruling Passion to good-sized audiences. Miss Mathes gave artistic interpretations of her many different roles. The performances, on the whole, were very creditable, and the specialties of Miss Emma Mathes won much applause. La Belle Marie, The Silver King, Charley's Uncle, Little Lord Fauntleroy, Esmeralda, The Runaway Wife, and Muldoon's Picnic 6-11.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Donegan's Southern Specialty co. (colored), billed for week of Feb. 27-4, closed suddenly 2; business poor; performances ditto.——ITEM: Five members of the stranded Specialty co. are arranging for a benefit to take place 9.—A new song entitled "My Old Penobscot Home 'Way Down in Maine," composed by W. Paul McCormack and M. F. Kelly, of this city, has been favorably commented upon by musical experts.

WOODSTOCK.—OPERA HOUSE (W. D. Emerson, manager): Scott's Minstrels 2; big business; performance good. Agnes Wallace Villa in The World Against Her 7; fair house; mediocre performance. Stetson's U. T. C. 16. The Real Widow Brown 20.——ITEMS: Warren Totten, proprietor of the Opera House and late manager, had a slight stroke of paralysis 19, but is progressing favorably toward recovery.—Scott's Minstrels, the first attraction under the new management, drew the second largest house of the season in point of receipts.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Scott's Minstrels pleased a crowded house 3. Agnes Wallace Vida in The World Against Her 6; small house; poor performance. The Sleeping City 9. The Real Widow Brown 10. The Turtle 11.——NEW GRAND OPERA HOUSE (A. McVean, manager): Boston Ladies' Military Band Feb. 27; large and appreciative audience. Banda Rossa 9.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Scott's Minstrels 4; fair performance to big matinee and S. R. O. evening. Concert by Plunkett Greene and others 7 to satisfactory business. The Sleeping City 8; good business and general satisfaction. Banda Rossa 9. The Turtle 10.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Who Is Who Feb. 28; good performance; full house. Lewis Morrison 9. The Spider and the Fly 29.——SAVOY THEATRE: Stock Vaudeville co. 28-4.——CITY MUSIC HALL: Harry Lindley Co. to excellent business.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Coleman's Comedians week Feb. 27-4 presented A Noble Outcast, The Pet of the Klondyke, Natural Gas, and True Irish Hearts to deservedly poor business. The Sleeping City 10. Banda Rossa matinee 10.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Australian Comedy co. in Routing an Agent, His Mother-in-Law, and vaudeville Feb. 20-25; fair performances and houses. Said Pasha (local) Feb. 7, 8.

HAMILTON.—GRAND OPERA HOUSE (Mrs. F. W. Stair, manager): The Sleeping City 6 was well received by a good audience. The Turtle 9. The World Against Her 10. Al. G. Field's Minstrels 14. Roland Reed 15. The Heart of Maryland 16.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Whitney Mockridge concert recital Feb. 28; large audience. Ansbach, magician, 13, 14. The Real Widow Brown 20.——KING'S MUSIC HALL (N. W. E. King, manager): Dark.

GALT.—SCOTT'S OPERA HOUSE (Dick McMillan, manager): Scott's Minstrels Feb. 25; immense house; performance good. The Sleeping City 2; large house; performance much enjoyed. The World Against Her 8. Harold Jarvis concert 14.

BROCKVILLE.—OPERA HOUSE (J. L. Upham, manager): Agnes Wallace-Villa presented The World Against Her Feb. 7; fair house. Boston Ladies' Military Band 3 gave satisfaction to a well-filled house. Paul Cazeneuve 10, 11.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): Dark.——GAIETY THEATRE (Camille Cordaliez, lessee): La Perichole (local talent, assisted by M. Raveaux, M. Harmont, and D. Artigny) 6, 7; crowded houses.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Al. G. Field's Minstrels 3, 4; large audiences; excellent performances. The New Boy 13, 14.——GRAND OPERA HOUSE (Joseph Frank, manager): Metropolitan Burlesquers 13-18.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Wilson, manager): 1492 delighted large audiences 4. Mrs. Martin Murphy and George Fox recital 6 to S. R. O. The World Against Hew 11. Al. Field's Minstrels 16.

BELLEVILLE.—CARMAN'S OPERA HOUSE (Fred Adams, manager): The World Against Her 1; fair attendance. Boston Ladies' Military Band 2; good attendance. Marks Brothers 13-25.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and File, managers): The Sleeping City Feb. 7; good co.; fair house. The Real Widow Brown 18. Ole Olson 14.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): The World Against Her 9. 1492 13. The Real Widow Brown 15.

SIMCOE.—OPERA HOUSE (C. A. Austin, manager): Ole Olsen 4; good house; performance fair. Coleman's Comedians 6-11.

BERLIN.—OPERA HOUSE (George O. Philip, manager): The World Against Her 3. The Sleeping City 4.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): The Real Widow Brown 22.

KINGSTON.—VICTORIA THEATRE (A. Lesser, manager): Dark.

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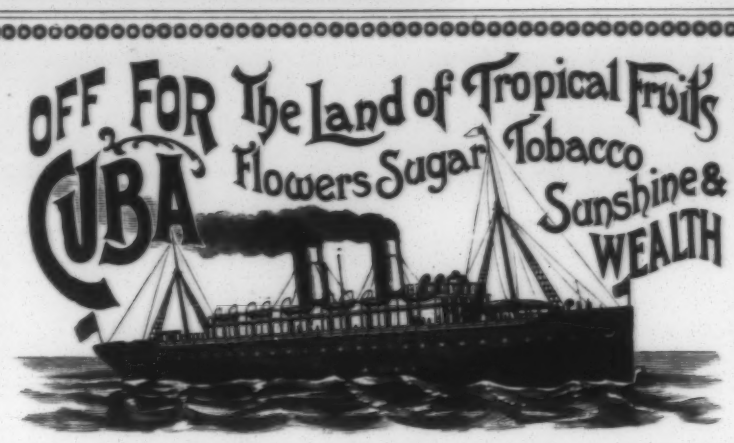

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